Absorbing the Worlds of Others:

Ruth Prawer Jhabvala's Adapted Screenplays

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Abstract

Despite being a prolific and well-decorated adapter and screenwriter, the screenplays of Ruth Prawer Jhabvala are largely overlooked in adaptation studies. This is likely, in part, because her life and career are characterised by the paradox of being an outsider on the inside: whether that be as a European writing in and about India, as a novelist in film or as a woman in industry. The aims of this thesis are threefold: to explore the reasons behind her neglect in criticism, to uncover her contributions to the film adaptations she worked on and to draw together the fields of screenwriting and adaptation studies.

Surveying both existing academic studies in film history, screenwriting and adaptation in Chapter 1 -- as well as publicity materials in Chapter 2 -- reveals that screenwriting in general is on the periphery of considerations of film authorship. In Chapter 2, I employ Sandra Gilbert's and Susan Gubar's notions of 'the madwoman in the attic' and 'the angel in the house' to portrayals of screenwriters, arguing that Jhabvala purposely cultivates an impression of herself as the latter -- a submissive screenwriter, of no threat to patriarchal or directorial power -- to protect herself from any negative attention as the former. However, the archival materials examined in Chapter 3 which include screenplay drafts, reveal her to have made significant contributions to problem-solving, characterisation and tone. I argue that she develops themes pertinent to her and in Chapter 4 I posit outsider characters in particular as sites of her authorship. In the final chapter I explore the collaborative nature of the working environment which made these contributions possible. I adapt Kamilla Elliott's incarnational concept of adaptation to *re*incarnation in order to argue that adaptation and screenwriting are both continual, collaborative processes.

Segments of Chapters 2 and 5 have been included in published articles and feature in the appendices: 'A room with many views: Ruth Prawer Jhabvala's and Andrew Davies' adapted screenplays for *A Room with a View* (1985, 2007)'; and 'Screenwriting, adaptation and reincarnation: Ruth Prawer Jhabvala's self-adapted screenplays'.

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Introduction: The Aunt in the Attic

Opening Scene

INT. UNIVERSITY OF OREGON READING ROOM - DAY

A grand, high-ceilinged room. The walls are lined with shelves of heavy bound books. At one of the long desks LAURA, a frazzled-looking student, is barely visible behind a laptop and a fort of archival materials.

LAURA hunches intently over a large book support where a fragile notebook is held open. She frowns at the scrawling, almost indecipherable handwriting.

LAURA
(muttering)
Come on. What are you trying to tell me...?

RUTH (V.O.)
Nothing. I didn't expect anyone -other than Jim and Ismail perhaps- to read this.

LAURA gives up and turns to an unbound screenplay draft. On the first page, a borderline legible annotation reads: 'so much for my suggestion'. LAURA tuts.

LAURA
So self-critical!

RUTH(V.O.)
Well, it's simply creating a blueprint for others to work on, others who will know better than I do. I'm a novelist, you see, not a filmmaker.

Another page of the screenplay. LAURA smiles at something she reads. Whilst typing the note 'OFFERS EDITING IDEAS' onto her laptop, she mutters:

LAURA
(sarcastically)
Oh yeah, you know nothing about film do you?

A loose script page, more closely resembling a collage than a screenplay. It's an amalgamation of white paper, yellow paper, type, handwriting, staples, tape and paperclips. LAURA gently

tries to lift a flap of paper but it won't move easily. Instead, she holds it up to the light to read the original text beneath.

RUTH (V.O.)
Jim added that. He's much more visual than I am.

Another collaged page, far exceeding A4 length. Several lines have been slashed and rewritten. Notes in red ink and a new hand join Ruth's, some of which is heard aloud:

JAMES IVORY (V.O.)
'Brilliant! I can already picture this scene exactly.'

RUTH (V.O.)
'Omit this section? Or use only what you need.'

JAMES (V.O.)
'Keep it. It's too early to say.'

As LAURA flicks through the screenplay, RUTH's and JAMES' voices speak over one another, their words becoming unintelligible.

And as LAURA sifts through other materials -- letters, contracts, pressbooks, reviews -- more voices are added to the mix with only snippets to be heard, such as:

ISMAIL MERCHANT (O.S.)
...in the editing room Ruth...

ANTHONY HOPKINS (O.S.)
...Ruth's rewritten ending is...

JOHN SCHLESINGER (O.S.)
...I agree with Ruth that...

They all speak over one another, merging into an inseparable blend as LAURA types hurriedly.

Research Impetus and Aims

Like Stephen Greenblatt's often-quoted 'desire to speak with the dead' (1), my thesis began with the desire to find the voice of Ruth Prawer Jhabvala, the adapter and screenwriter. She is perhaps better known as Ruth Prawer Jhabvala, the novelist and Booker Prize-winning author of *Heat and Dust* (1975). Her novels and short stories have been studied in literary criticism with numerous publications

dedicated to her fiction.[1] Despite also being a BAFTA and Oscar-winning adapter and screenwriter, Jhabvala's voice and screenplays are noticeably missing from most academic criticism of the films on which she worked. There are no obvious reasons for why this is other than Jhabvala being a female writer in an industry where directors are privilged and men dominate. Yet understanding why is significant. By deconstructing conventional ways of thinking about screenwriters and women in film, it enables us to question exclusionary constructions of authorship and seek more accurate understandings of filmmaking.

The dual neglect of Jhabvala as both woman and writer is suggested by this introduction's title, which derives from Kevin Alexander Boon. Whilst explaining that screenplays are largely ignored after fulfilling their purpose, Boon states, '[t]he screenplay has been the uncle in the attic for most of film's history' ('The Screenplay' 259). Ruth, being an aunt, not an uncle of course, makes this quotation seem ill-fitting. Yet it is precisely this default use of a masculine subject which aptly reflects the marginalization of women in the film industry -- although Jhabvala was unlikely to have felt marginalized during, and due to, her longstanding relationship with independent company Merchant Ivory Productions. Being a woman does, however, make her place in film history more remarkable. For all Academy Awards for writing, whether for original or adapted films, there have been a total of 1523 nominees since the Oscars began. Of these, 156 (10%) nominations were for women writers and on 21 (8%) occasions a woman won (see Appendix 1a). Jhabvala accounts for two of those wins in 1987 for *A Room with a View* (1985) and in 1993 for *Howards End* (1992). Alongside Frances Marion (in 1931 and 1933) they are the only women to have won twice (see Appendix 1b). Of course, these statistics pale in comparison to those for Best Director award, with five women being nominated in the history of the Oscars and Katheryn Bigelow being the only winner for *The Hurt Locker* (2009). Nonetheless, the point is that even in an area of film possibly more accessible to women, few are

[1] Of the sixty-six entries under the 'Critical Studies' heading of Ralph J. Crane's bibliography *Ruth Prawer Jhabvala: A Checklist of Primary and Secondary Sources*, fifty-nine consider her literature and two refer to her screenwriting.

acknowledged by the Oscars -- many presumably writing for independent films or genres not favoured by awards ceremonies such as comedies. For Jhabvala to have become so successful in terms of critical acclaim and prolificacy (see Appendix 2a and 2c), yet still go so understudied is surprising. To Shelley Cobb it seems that 'for feminist academics our main weapon against complacency -- in the face of the low numbers of women who get to make films and the potential exclusion of those films from canonical histories -- is to write about films made by women' (3). Similarly, my hope is that, in writing about Jhabvala's screenplays, she will stand in film history as a significant screenwriter and adapter, an ambassador or 'female precursor' -- to borrow from Sandra Gilbert and Susan Gubar -- for women in film.

My title also alludes to Gilbert and Gubar's *The Madwoman in the Attic,* their feminist critique of nineteenth-century women writers. Like this thesis, they point towards tensions around women in particular roles, especially creative roles. They identify the metaphor of literary paternity, noting, 'If male sexuality is integrally associated with the assertive presence of literary power, female sexuality is associated with the absence of such power' (8). As we will see, there are similarities between the creative power associated with film directors and screenwriters' apparent absence of such power. The saying, 'Writers are the women of the film industry' (Francke 2) especially illustrates this. Throughout patriarchal literary history Gilbert and Gubar find the roles established for women to be antithetical stereotypes of 'the angel in the house' and 'the monster' or 'madwoman in the attic', a dichotomy which 'a woman writer must examine, assimilate, and transcend' (17). The angel typifies self-lessness, having no voice, whereas the monster, by the very fact of having something to say, is rebellious and therefore mad: 'women who did not apologize for their literary efforts were defined as mad and monstrous' (Gilbert and Gubar 63). Other than the patriarchy of the film industry, Gilbert and Gubar's figures are useful for understanding screenwriters in general due to the -- at times gendered, often subservient -- way in which they are perceived. Indeed, screenwriters who are explicit about their authorship are considered 'strange' (more on this regarding Harold Pinter in Chapter 2) and 'mad'. Think of the mental health struggles of Charlie Kaufman's character in *Adaptation* (2002) and the

implications of a split personality through his fictional creation of a twin brother in the film. Jhabvala is not considered 'mad' or 'monstrous' because, in a sense, she apologises for her screenwriting efforts. As seen in Chapter 2, she avoids this image by assuring that her screen work was inconsequential and instead aligns Jhabvala the Screenwriter with an 'angel in the [picture]house' figure, and thus the margins.

Unfortunately, Jhabvala's work faces not only the marginalization of women in film but also that of screenwriters. Boon explains that screenplays are predominantly seen as 'interstitial literary product[s]' ('The Screenplay' 259). Screenwriters weild words in developing a primarily visual medium and consequently, their work is viewed as subsidiary, discarded and forgotten. Boon's metaphor of screenplays as the 'uncle in the attic' suggests that, despite being shunned academically, they are still part of film's family. This complex position of being both outsider and insider is prevalent to Jhabvala as well as screenplays in general and it is a theme explored throughout this thesis. Additionally, the majority of Jhabvala's screenplays suffer a further level of subordination as adaptations[2]. In dominant critical perception, not only must an adapted screenplay serve the final film, they also honour the hallowed source. As Boon states, historicially, adapted screenplays 'have been doubly condemned; often considered to fall short of the works they are adapting and inferior to the films they inspire' (*Script Culture* 46). Adaptation studies has a long history of prioritising a source author's vision and has only recently included screenplay studies to better understand film adaptation processes. Although these reasons -- women as minorty filmmakers, screenplays as subsidiary, and conventional attitudes towards adaptations -- account for Jhabvala's screenplays being shunned to the attic, they are, of course, not reasons enough. Rectifying the academic neglect of Jhabvala's screenwriting is thus the impetus behind this thesis.My aims and arguments are threefold. Firstly, I aim to demonstrate why and how Jhabvala the Screenwriter has gone largely unheard in academia for so long. I explore

[2] Jhabvala's role as a novelist somewhat counteracts this tripling marginalization as her literary cultural capital certainly draws attention to her screenwriting and adapting at all. This attention is largely paid within the media. Examples in Chapter 2 indicate that Jhabvala's literary credentials counteract the stigma against screenwriters. However, academia seems largely unaffected.

histories of screenwriting and adaptation studies, finding the influence of traditional, hierarchical binaries of original/copy, word/image, literature/film and sole genuis/collaboration to blame. Jhabvala herself was apparently influenced by some of these binaries, seeming to value her own literature and its sole authorship over her collaborative and adapting film work. I argue that, to an extent, Jhabvala is complicit in discarding her screenwriting, hence the dialogue of Ruth in my opening scene is self-effacing.

Secondly, I aim to find out what Jhabvla's contributions were to the film adaptations on which she worked. Again like Greenblatt, I utilise a new historical approach to answer this by venturing 'out to unfamiliar cultural texts […] often marginal, odd, fragmentary, unexpected, and crude' (Gallagher and Greenblatt 28) and thereby grounding research in 'the contingent and "the real,"' to 'interrupt the homogenizing force of grand narratives' (Baron 15). The grand narrative in this case is one that fails to acknowledge screenwriters' contributions to film. The unfamilar cultural texts I include are annotated screenplays, notebooks, correspondence, contracts and interviews. Much of the originality of this thesis derives from the findings of these marginal, primary sources from The University of Oregon Archives and Special Collections, King's College Archives at the Univserity of Cambridge and the British Film Institute Special Collections. As these archival materials play out, and as New Historicists perceive it, a film text is 'a battleground of competing ideas among the author, society, customs, institutions, and social practices that are all eventually negotiated by the author' (Bressler 187). This thesis focuses on Jhabvala's adapted screenplays because, by demonstrating her clear authorial presence in those scripts also 'battling' ideas from the source text and deemed lowest due to cultural preference for originality, it underpins my argument that Jhabvala's voice, and that of screenwriters in general, is significantly influential in film and adaptation.

Following on from this, my final aim is to draw together the fields of screenwriting studies and adaptation studies, and demonstrate that screenwriting studies provides insights into adaptation processes. I posit an original contribution to knowledge, developing a concept of adaptation from

Kamilla Elliott and making it applicable to screenwriting studies in Chapter Five. This allows me to conclude with the argument that adapting and screenwriting are continual and collaborative processes and should be studied as such. As Greenblatt notes, 'the mistake was to imagine that I would hear a single voice, the voice of the other. If I wanted to hear one, I had to hear the many voices of the dead' (20). As my opening scene suggests, it is impossible to study a film's authorship and not find the many voices that have contributed to its production. Adaptation emphasises this by adding the author(s) of the adapted text to the mix. This brings us to a key paradox on which this thesis balances: in a project dedicated to studying a particular screenwriter's authorial contributions to film, I also acknowledge its inherently collaborative nature. By contextualising Jhabvala's authorship in this way, I destabilise some of the aforementioned binaries that have influenced the neglect of her work.

Biography of Ruth Prawer Jhabvala

Another paradox and a recurrent theme throughout this thesis, is Jhabvala's lifelong negotiation of being both insider and outsider. Ruth Prawer was born in Cologne, Germany on 2nd May 1927 into 'a well-integreated, solid, assimilated, German-Jewish family' (Jhabvala, 'Disinheritance' 5). Her father, Marcus, was Polish and her mother, Eleanora, was a patriotic German. Ruth's paternal grandfather was the rabbi in Cologne's largest synagogue, something which surley drew attention to the family when the Nazi party came to power in 1933. In 1936 when Ruth started school, it was segregated. She has spoken very little of her childhood in Nazi-run Germany but briefly recalled 'just two cafes where we were allowed' (qtd. in Jacobs), 'notices debarring them from cinemas' and being 'chased by other children and called a dirty Jew' -- 'When you have never known anything different, she says, you accept it as part of life' ('A Heritage' 7). Her parents were arrested and released in 1934 but it was not until 1939 that Marcus and Eleanora sought refuge in England with Ruth and her older bother, Seigbert (who later became a Professor of German at the University of Oxford).

From being a Jewish outsider in her own country, Ruth became a refugee outsider in England but soon integreted. The Prawers lived first in Coventry with the family of Marcus's Polish friend. The

family's daughter recalled 'being top in English until Ruth Prawer arrived. […] She began writing stories in English after about a week' ('A Heritage' 7). Her earliest known publication featured in the Coventry school magazine.[3] Ruth said, 'For me, life really started in England […] English is my first language. I think and dream in English' (qtd. in Jacobs). From Coventry she was evacuated to Leamington Spa and then in 1940 re-joined her parents in Hendon, London where she attended the local grammar school. In 1948, aged 21, she became a British Citizen and in the same year her father committed suicide after hearing that his mother and approximately forty members of his extended family died during the Holocaust. According to a friend Catherine Freeman, Ruth's mother Eleanora 'was very strong. She helped Ruth finish her studies and take up her place at London University' ('Ruth Prawer Jhabvala: A Celebration'). In 1951 she gained an MA from Queen Mary College, University of London. Her thesis was titled 'The Short Story in England 1700-1750'. On the 16th June 1951 she married Cyrus Jhabvala, an Indian architect, and moved to live with him in Delhi.

Thus, she began another chapter of her life assimilating into a new country where she began her writing career and started a family with Cyrus. Their daughter Ava Wood recalled '[m]y father told me that within days of arriving in India in 1951, bearing in mind she'd never been there before, […] she was scribbling in her trademark notebooks and writing pieces for the national radio station' ('Ruth Prawer Jhabvala: A Celebration'). During her first decade there, Jhabvala published four novels, *To Whom She Will* (1955), *The Nature of Passion* (1956), *Esmond in India* (1958) and *The Householder* (1960), each following the lives of Indian middle-class families. Quoting critic Anuradha Vittachi, Elaine Woo says that Jhabvala 'wrote so authoritatively about the manners and habits of the Indian middle class that readers "might reasonably suppose … that Ruth Jhabvala is Indian"'. In interview Jhabvala explained that she wrote these early novels 'exactly as if I were Indian' (Moorehead) and described her first impressions of the country positively: 'I was enchanted. It was a paradise on earth' (qtd. in

[3] A photocopy of which features in the Ruth Prawer Jhabvala Papers at the British Library. Jhabvala's literary archive is not yet open to the public at the time of writing.

'Ruth Prawer Jhabvala'). India was so unlike Nazi Germany or wartime England that its vibrancy delighted her.

The 1960s and 70s saw significant change for Jhabvala. In 1961 aspiring filmmakers Ismail Merchant (an Indian) and James Ivory (an American) approached her for permission to adapt her latest novel and asked if she would write the screenplay. She replied, ''I've never written a film.' They said, 'It's ok, we've never made one'' (Writers Guild of America East). The adaptation of *The Householder* (1963) heralded Jhabvala as Merchant Ivory Productions' go-to screenwriter and began their lifelong friendship. She continued writing novels and short stories alongside screenplays, winning awards for both (see Appendix 2c) -- she is the only person to win both an Oscar and a Booker Prize. However, the India depicted in her literature took a noticeable turn as her attitudes towards the country changed. After visiting her mother in London in 1960, Jhabvala found that India compared unfavourably: 'I saw people eating in London […] Everyone had clothes. And everything in me began to curdle about India' (qtd. in Weinraub 106). European characters struggling to acclimatise to India feature far more frequently in her following publications, such as the tellingly titled *A Backward Place* (1965), 'The Aliens' (1963), and *A New Dominion* (1973). She spoke of regaining a 'European sensibility' and struggling against 'the tide of poverty, disease and squalor [… and] the heat' (qtd. in Bailur 9). Her essay 'Myself in India' (1971) describes the pressures she felt living in 'a country for which I was not born. India swallows me up' (16) -- an almost prophetic statement. During the writing of *Heat of Dust*, Jhabvala suffered jaundice and a severe asthma attack. Shortly afterwards in 1975 she moved to New York into the same apartment building as Merchant and Ivory. Presumably, their friendship became all the more significant. Together, Merchant, Ivory and Jhabvala entered the Guinness Book of Records as the film industry's longest partnership. At the time of Merchant's death in 2005 they had made twenty-two films together, fourteen of which are adaptations, and Jhabvala had written at least four more unproduced, adapted screenplays. She adapted *The City of Your Final Destination* (2009) which Ivory directed and she continued to publish short stories up until her death on 3rd April 2013.

Review of Jhabvala Studies

Like many critics of Ruth Prawer Jhabvala before me, I employ her extraordinary biography as necessary context for reading her work. As Steven G. Kellman and Frank N. Magill state, 'Jhabvala has lived her life as an expatriate […] and consciousness of this fact has shaped her fiction' (1311). Jhabvala's essay 'Myself in India' and 'Disinheritance', her published acceptance speech for the Neil Gunn Fellowship award, reveal insights into a somewhat elusive author and consequently, critics often refer to them. In the former, Jhabvala posits a cycle of Europeans' responses to India and this is used by several critics to group her literature into the corresponding categories: 'first stage, tremendous enthusiasm -- everything Indian is marvellous; second stage, everything Indian not so marvellous; third stage, everything Indian abominable' ('Myself in India' 13). Jayanti Bailur, for example, argues:

> Jhabvala's fiction written in India corresponds to this cycle […]: the novels between 1955-1960 (when she was enraptured with India), those between 1960-1965 (when she became disillusioned with India) and finally those written between 1965-1976 (when she found India impossible to live in). (11)

Laurie Sucher also divides Jhabvala's fiction by her 'cycle', choosing to focus on the latter phase and Jhabvala's treatment of the theme of love (13). Cleanly splitting Jhabvala's fiction this way overlooks the inherent nature of any cycle and Jhabvala admitting in 1971, 'I have been through it so many times that now I think of myself as strapped to a wheel' ('Myself in India' 7). Acknowledging this can account for "anomalies" such as *Esmond in India* (1958) (a first stage novel) featuring a European character sick of India (a second stage trait). Others such as Ralph J. Crane and Rishi Pal Singh choose three similar groupings based on Jhabvala's thematic focus over time: 'Indian domestic and social problems', 'concern with Europeans in India' and her American novels (Crane, 'Introduction' vii); 'middle-class society of India and its […] subservience of woman and […] dominance of man' (Singh 102), 'traumatic effects [of India] on the sensibilities of western women' (105) and the final 'cosmopolitan' phase tied to Jhabvala's move to America, which portrays relationships between 'displaced and misplaced people' (107). Despite their differences, all of these groupings are chronological and indicate an

interest in Jhabvala's developing responses to place, primarily India but the inclusion of an American phase further suggests this. That she often set her stories in the countries and even the cities in which she lived indicates what Anita Desai refers to as Jhabvala's 'total absorption' of the world around her. If place is a primary concern of her literature, her lack of belonging in those places is therefore amplified, especially through Western and displaced characters. Her biography is a popular interpretative lens for her work perhaps because her 'almost unique position as a disinherited writer cannot be ignored' (Crane, 'Introduction' ix). The various phases above all link to Jhabvala's position as an outsider in life and thus suggest that the treatment of outsiders is particular to her authorship -- something I address in Chapter 4.

What these phases do not account for is how her screenwriting is interrelated. Sucher sees little need to make the connection, 'Merchant-Ivory Productions is perhaps only peripherally related to the fiction of Ruth Prawer Jhabvala' (9) whereas Singh at least notes that she addresses 'multi-racial confluence' in both fiction and screenplays (107). That Jhabvalian themes such as culture clashes and foreigners frequent Merchant Ivory films is apparent. India is also prevalent. Seven of her first eleven films with Merchant Ivory are located there or feature Indian characters. She also adapted *Madame Sousatzka* (1988) with John Schlesinger (a rarity being outside of Merchant Ivory) and altered it to feature a Bengali mother and her son living in America. Through a review of Merchant Ivory criticism below I will argue for a more than peripheral connection to her literature. Indeed, Jhabvala's screenplays prompt a multitude of research questions in relation to the critics' phases of fiction above. Jhabvala revisited *The Householder*, a first phase novel, during the second phase when she was supposedly disillusioned with India and focused on Europeans. How did this affect her adaptation? Her original screenplays *Shakespeare Wallah* (1965), *The Guru* (1969) and *Bombay Talkie* (1970) all feature Westerners, often women, in India. How do these characters' responses to India coincide with interpretations of second phase novels? For those whose third phase corresponds with Jhabvala's (India is abominable), does *Hullaballoo Over Georgie and Bonnie's Pictures* (1978) -- set in India and written during the corresponding time frame -- similarly reveal her frustrations? (Angma D. Jhala's

answer might be affirmative; she argues that Jhabvala portrays zenana women as requiring Western 'social and cultural reforms' [266]). Do Jhabvala's original screenplays set in America (*Roseland* [1977], *Jane Austen in Manhattan* [1980]) share similarities to her "American" novels and short stories? Does the fact that her unmade screenplay adaptation of her own story 'How I Became a Holy Mother' (1976) moved location from India to America reflect the import of her location to her writing? What is the significance of adapted screenplays featuring predominantly in the latter phase of her career? Does she instil similar treatments of third phase themes like love and displaced/misplaced people as she adapts? Answers to some of these questions are sought during this thesis to demonstrate the relevance of Jhabvala's screenplays to an understanding of her body of writing as a whole.

Those who give more than a cursory acknowledgement of Jhabvala's screenwriting mainly focus on how she employed the cinematic techniques she learned from screenwriting in her literature. Haydn M. Williams, for example, attributes Jhabvala's use of more experimental narrative structures to her film writing (13). Similarly, Yasmine Gooneratne likens Jhabvala's shifts in narration, using letters and monologue, to cinematic changes in camera angle, arguing that her use of these techniques derived from her screenwriting experience (*Silence* 188). She also argues that *New Dominion* and *Heat and Dust* are constructed through scenes like screenplays ('Film into Fiction'). Although these observations indicate the interconnectedness of literature and film, they privilege the former. Screenplays themselves are not examined. Jhabvala's film work is treated as another biographical element: she studied Literature in England, lived in India and America, and she worked in film. Each of these are facts that come to fruition in her fiction for scholars of Jhabvala. Literature seems the higher artform.

Similarly, Bailur's promisingly titled *Ruth Prawer Jhabvala: Fiction and Film* also treats her screenwriting as an influence although screenplays are read and cited. Bailur's concise study of influences on Jhabvala's literature is divided into three sections: 'The Early Fiction', focusing on Jane Austen's influence; 'The Maturing Fiction', exploring Anton Chekhov's influence; The World of Films,

treating film as another influence. One example is the travel she undertook through filmmaking allowing her to meet people she would otherwise have never met (87), the inference being that these people inspired new characters. Bailur also argues that cinematic techniques are employed in Jhabvala's fiction thanks to learning them through film (88-89). Despite citing Jhabvala's published screenplays *The Householder*, *Shakespeare Wallah* and *Autobiography of a Princess* (1975), and an unpublished script of *Bombay Talkie* held at the BFI, the examples are brief and intended to demonstrate an efficient use of cut, dissolve, flashback or symbol before convincingly illustrating the same technique in her novels. Although I agree with Bailur's argument that there are close connections between Jhabvala's fiction and film (88), the selected screenplay examples cannot necessarily be attributed to Jhabvala as Bailur does not account for the shared writing credits of *Shakespeare Wallah* and *Bombay Talkie*. Indeed, her example of symbolism is the typewriter from *Bombay Talkie* which derived from James Ivory: 'the idea for the giant typewriter came from my seeing a Bollywood musical number in which chorus girls were sitting inside giant champagne glasses' (qtd. in Long, *James Ivory* 94-95). At the time of Bailur's publication, Jhabvala's screenwriting papers were not yet available to researchers nor was the interview with Ivory published, highlighting methodological issues facing screenwriting study. When singular scripts are available they do not necessarily indicate collaboration or other steps in their development; additional contextual research such as interviews are also needed if authorship is a focus of study.

The limited accessibility to screenplays also affects Yasmine Gooneratne's publications. Gooneratne is the main exception within Jhabvala studies for treating Jhabvala as a film author and her screenwriting as more than a biographical fact. Her essay on *Bombay Talkie*, whose collaborative script she acknowledges, suggests its influence on the structure of her novel *New Dominion* and its similar characters ('Satirical Semi-Colon'). It does not include textual analysis of the screenplay itself and neither does her essay 'Ruth Jhabvala's Screenplays'. Instead the focus in the latter is Jhabvala's relationship with film more generally, positing evidence for her disregard of the genre. Gooneratne notes that Jhabvala is reluctant 'to advance her own claims as a screenwriter', suggesting it stems

from ‘an early ambivalent attitude to cinema’ (‘Ruth Jhabvala’s Screenplays’ 104). She speculates the confrontation of film and fiction began when Jhabvala started her writing career in India, to find there a society that worshipped ‘Mammon in the form of a multi-million-rupee popular film industry’ (104). Indeed, a negativity towards film features in her early novel *The Householder* whose protagonist, Prem, is wistful about his adolescence and arranges to meet his friend at their old haunt, the cinema, although they do not watch films anymore. Prem feels out of place amongst the boys at the cinema now. Additionally, his landlord’s son is presented as an apathetic student whose dialogue centres around films and pestering his mother for money to visit the cinema again. Film seems a trivial, immature pastime. Gooneratne argues that *Shakespeare Wallah* and *Bombay Talkie* ‘lodge explicit complaints’ against film through their depiction of stars and filmmaking (‘Ruth Jhabvala’s Screenplays’ 105). This essay supports my argument in Chapter 2 that Jhabvala is complicit in the neglect of her screenwriting because she seems to value her film work far less than her literature. Gooneratne’s publications establish the groundwork for this thesis: Jhabvala the Screenwriter is equally worthy of study. My research develops this further, benefitting from access to Jhabvala’s original screenwriting documents and multiple script drafts.

Existing Jhabvala studies also provide me with discussion of her reoccurring literary techniques and tropes, many of which are identifiable in her screenwriting. For Jhabvala, environment is repeatedly a ‘means for revelation of character’ (Shahane, ‘Ruth Prawer Jhabvala’ 182) and clothing is often symbolic or metaphoric (Urstad 46). Believable dialogue is considered her strength: ‘Jhabvala records […] the peculiar Indian patterns of speech faithfully’ (Shahane, ‘Ruth Prawer Jhabvala’ 188). Music conveys her thematic concerns in her early novels (and more so after beginning her film career) (Bailur 109). These techniques have an emphasis on visuals and sound, the purview of screenwriting. Countless critics and reviewers also discuss Jhabvala’s use of irony and satire. Williams argues Jhabvala uses scenes more ‘than commentary or extended narration’ in her early novels, meaning they ‘often resemble the film scripts she was soon to write’ (2-3). These examples suggest to me that Jhabvala the Novelist and Jhabvala the Screenwriter share similar techniques therefore nullifying their

separation and neglect of the latter. My later chapters will identify these techniques from her literature in her screenplays as markers of her authorship.

Jhabvala's often-mentioned irony is linked to discussions of her similarities to Jane Austen. Jhabvala explains that the Austen comparisons began

> because my earlier books dealt with the same sort of society as hers did […] the leisured middle class, mostly concerned with eating and marrying. Also perhaps my way of looking at things may have been somewhat similar to hers -- a sort of ironic detachment? (qtd. in Agarwal, 'An Interview' 33-34)

This ironic detachment is relevant to my aims and arguments, firstly, because it seems to inspire negative responses to Jhabvala's work which then employ her biography to further position her as an outsider. In her early novels, 'satirical humour and irony' were employed 'at the expense of the Indian middle-classes (usually female)' (Williams 10). Moving to middle phase novels, Vasant Shahane objects to what he calls Jhabvala's 'constant sneering at the expense of India' in *Heat and Dust* ('Jhabvala's *Heat and Dust*' 230). Sucher argues that 'Jhabvala's humour either eludes or irritates him' (5), citing his response to the travelling English girl's joke that she went to India 'to find peace … but all I found was dysentery' (Jhabvala, *Heat and Dust* 21). Perhaps irony is too culturally specific as a comedic technique. Sucher posits, 'Ironies that might be appreciated coming from one of our own are perhaps resented when they come from an outsider's pen' (5-6), indicating that because Jhabvala does not belong to the world she writes about, her use of irony, whether intended to critique or not, hits an exposed nerve of Indian critics.

The consequent accusations that Jhabvala presents a false India often employ biographical criticism as justification. Eunice de Sousza's essay title 'The Blinds Drawn and the Air Conditioner On' quotes Jhabvala from 'Myself in India', indicating that her admitted tendency to stay at home alongside being a migrant resulted in a limited, stereotypical perspective of India and Indians. Similarly, Singh blames Jhabvala's limited experience of India on her husband deriving from a Parsi family (7). Paul Sharrad notes that critical responses castigate Jhabvala 'for reproducing colonialist

patterns of representation, and also for touting a biased expatriate European's view of a limited section of Indian society' (37). Sharrad counters such castigations, explaining when colonist modes of representation occur in *A Backward Place* 'it nearly always exists within a context of ironic interrogation' (38), again indicating irony may struggle to transcend cultures. He suggests that 'knee-jerk anti-colonialist liberalism and nationalism' blinds critics to an understanding of irony and wonders whether Jhabvala purposely courts such a reaction (37). Either way, her European heritage fuels a defensive critical response.

Another striking example comes from Feroza Jussawalla. She presents biographical information whilst critiquing Indian characters in the novel *Three Continents* (1987) who are members of a corrupt spiritual movement: 'She herself has been a transient migrant moving through India only briefly' (93). Jhabvala lived in India for 24 years. This opinion of Jhabvala's years as 'brief' is presented as though it were fact to support the author's argument. According to Jussawalla, Jhabvala does not 'permit' an unfavourable reading of Westerners, particularly the 'sex-craved' protagonist Harriet, arguing that she 'is ever the innocent American deceived by the experienced and corrupt Indian!' (91). On the other hand, Henry Summerfield argues that the novel's 'targets of authorial criticism' are '[s]exual obsession', 'the consequences of casual divorce', and 'the credulity of disciples on the run from a materialistic society' (80). These targets belong to the Western characters. That Jussawalla sees *Three Continents*' targets as Indians and India accounts for her personal and rhetorical use of language: 'her incessant interpellation of *us*'; '*we* begin to believe the representation of *ourselves* as evil' [my emphasis] (88-89). These inclusive pronouns enforce Jhabvala's position as an outsider and suggest the critic's credibility as an insider to the subject matter at stake in the essay: the real India. Jussawalla argues that through the novel '[w]e see her firmly as the 'in-law' bound to India not by *propinquity* but only by ties of marriage' [original emphasis] (87). Jussawalla repeatedly uses the belittling adverb 'only' about Jhabvala's marital ties to India and here excludes Jhabvala's children as connections of propinquity. Contradictorily, Jussawalla concludes, '*Three Continents* […] is an allegory for Jhabvala's own inability to connect with India despite the bonds of filiation to her own daughters' (93). Jhabvala's

ties to India are now strengthened instead, becoming 'bonds', which connote assumed togetherness, over the potential resistance of 'ties'. Consequently, this emphasises the suggestion that Jhabvala's presentation of Indian characters is incorrect and that hers is a failure to connect to the real India rather than approaching it as *Jhabvala's* India, a construction. It is a saddening paradox that Jhabvala's outsiderness becomes reasoning for rejecting and therefore marginalizing her work when it so characterizes her authorship.

The second reason Austenian irony is relevant to my research is that it indicates Jhabvala's tendency to distance herself despite feeling significantly for the subjects of her stories. For Sucher, neither Jhabvala nor Austen present simple 'comedies of manners' -- beneath their ''cool', even 'cold', ironic distancing' is a 'deep core of feeling' (7). Writer Anita Desai, Jhabvala's friend and contemporary, argues that Jhabvala is no 'Austen at a ball, watching the flirt, the sharp-eyed mother or the tittering gossip', she 'does not criticise or satirise' characters 'as so many Indian readers accused her of doing', 'she became them'. For both Sucher and Desai, popular conceptions of Jhabvala as a detached observer, fed by her use of irony, distract critics from her deeper connections to characters, presenting them 'from the inside out, not the outside in' (Desai). In Ronald Shepard's view she appropriated 'a "Jane Austen" persona […] to "mimic" an impeccable Englishness' because she herself was '[e]xiled and rootless' needing others' roots to construct her identity (11). He argues that she 'is an author who has need of screens and disguises in the dramatization of herself' (5-6). Shepard might agree with Sharrad's aforementioned suggestion that Jhabvala courted critics' prejudiced responses to herself as an outsider. The notion of Jhabvala hiding or burying herself in a text is central to this thesis and in Chapter 4 I explore how her deep feeling for certain characters may uncover her authorship.

Therefore, a brief overview of Jhabvala studies relevant to my research demonstrates that biographical criticism is often employed. Her complex, personal position as a refugee, expatriate, foreigner, observer, outsider on the inside, affects her approach to writing and authorship and others' approaches to her work. Indeed, my title derives from Jhabvala explaining her disinheritance from

Germany and following absorption of English literature: 'Not really having a world of my own, I made up for my disinheritance by absorbing the worlds of others' ('Disinheritance' 7). Whilst I too draw from Jhabvala's biography, my methodology allows for a more nuanced understanding of Jhabvala's film work, which emphasises the construction of her film texts and therefore her creative agency as well as that of her co-workers. The paradox of Jhabvala being a distinguished author whilst disclaiming her authorship is reflected by the reverence within which she is held as a screenwriter within the industry versus her offhand remarks on her film work, which Gooneratne highlights. A cumulative reading of Sucher and Sheperd characterises her as a writer both present but absent within her literature, deeply involved but distant. It is no wonder, then, that as a screenwriter she is a strong authorial voice, silenced within film (or muted by those who choose not to listen). Adapting obscures the screenwriter's voice further with that of an original author or authors. For a writer in need of screens or disguises, the adapted screenplay is therefore ideal. It provides another's characters to inhabit, another's world to absorb and be absorbed by. In a sense, then, my aim to uncover Jhabvala the Screenwriter fights against Jhabvala herself. However, I believe the need to do so is worth the voiceover in my head (RUTH (V.O.): I am a *novelist* first and foremost so why not study my *novels*?) because an (adapting) screenwriter is overlooked as an author yet has significant influence.

Review of Merchant Ivory Adaptations Studies

The family metaphor may be apt for describing Merchant Ivory Productions although Jhabvala was by no means shunned to the attic by Ismail Merchant and James Ivory. Publications on Merchant Ivory always include Jhabvala's biography alongside Merchant's and Ivory's, and refer to her as a core member of the company (Pym, *Wandering Company* [see fig. 1]; Long, 'The Films'; Raw). Laurence Raw, for example, repeatedly refers to them as a 'triumvirate' (xi, xiv, xv) and his introduction to *Merchant-Ivory Interviews* interestingly links with Jhabvala studies. He states her experiences living in four countries have inspired Merchant Ivory's focus 'on cross-cultural issues' (x) but rightly notes the

relevance of the theme to Merchant and Ivory also, referring to them as outsiders too. Just as Jhabvala's outsiderness spurned critiques of her literature, Raw suggests that criticism of Merchant

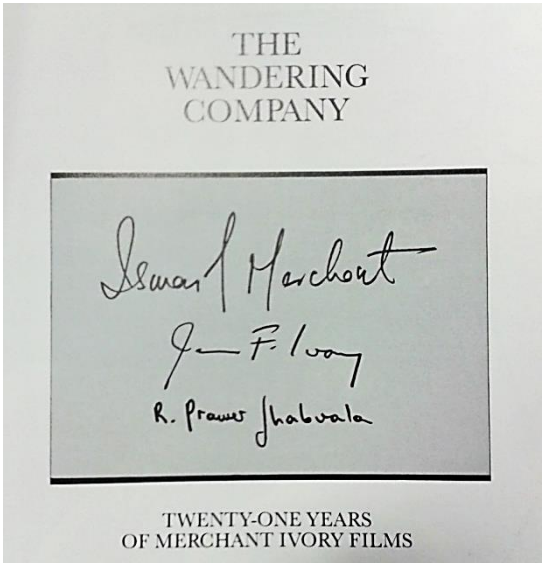

Fig 1. Title page of *The Wandering Company* by John Pym

Ivory's film adaptations as 'lifeless costume-parades' may derive from 'English writers objecting to the fact that the films -- especially those with an English setting or involving English characters -- have been written, directed, and produced by outsiders' (xvi). Ironically, Jhabvala's film family are related by their very difference, each being a cultural outsider at some point to the various countries they made films in and about.

Also similar to Jhabvala studies, Raw refers to the tendency in Merchant Ivory criticism to not see deeper meanings beyond the texts' surfaces. For example, Andrew Higson posits *A Room with a View* and *Howards End* as prime examples of heritage films focused on aesthetics rather than character, 'ostentatiously' displaying a 'seductive *mise-en-scène*' (99). The films feature lush countryside, grand architecture, period costumes, artwork, ornaments and sculptures. Critics often claim that these elements of mise-en-scène conceal a lack of emotion, meaning or politics. In response, Raw suggests that this impersonal impression of Merchant Ivory films is false due to the biographical connections to each of the filmmakers. He cites Jhabvala who explains, 'I like to make the situation personally authentic, as though it could have happened to me, if my responses had been

those of the character in the story, like a sort of vicarious living' (qtd. in Michael McDonough 95). This demonstrates that Jhabvala's practice of inhabiting characters is not limited to those from her literature. Thomas Leitch also contests surface-level criticism, arguing, 'Merchant Ivory's lovingly rendered period surfaces' conceal recurrent 'stark dualities […]: East/West, North/South, past/present, country/city, America/Europe, simplicity/worldliness, expressiveness/conformity, female/male, feeling/intellect, patriarchy/romance, sincerity/artifice' (*Film Adaptation* 165). A sense of distance is hinted at here, like that identified in Jhabvala's literature, as though 'seductive decorum' is employed as a screen behind which the repetition of binary themes, markers associated with film authorship, are 'conceal[ed]' (Leitch, *Film Adaptation* 165). Thus, a mask for film authors is created. Even more interesting is that Leitch posits, '[i]n many ways it is Jhabvala rather than producer Merchant or director Ivory who is the true auteur of the collaboration and whose leading concerns set its course' (*Film Adaptation* 163). Leitch proposes that Jhabvala's background (which he subsequently summarises) is the dominant steering force behind Merchant Ivory films, suggesting that the identifiable traits of authorship are traceable to her. Alongside similarities with her literary distancing of authorship, this makes a compelling argument for Jhabvala the Screenwriter as a significant film author.

This argument is largely unaccounted for elsewhere primarily because of the dominant poststructuralist approach to film studies. Ideological interpretation and examination of political content is a popular approach to Merchant Ivory films. Dan Venning, for example, examines cross-cultural encounters in *Shakespeare Wallah*, finding that although the film replicates cultural imperialism it is done so with irony that questions it (152). It is interesting that this original film, scripted by Jhabvala and Ivory, shares similar readings of Jhabvala's literature. Because the film critiques colonialist nostalgia, Venning argues it to be an intercultural work (162). A short biography on Jhabvala is included to support this argument otherwise she is excluded as an author: 'an early work by Ismail Merchant and James Ivory' (Venning 150). Similarly, Nandi Bhatia also refers to *Shakespeare Wallah* as 'James Ivory and Ismael Merchant's film' (62) albeit whilst misspelling Ismail.

Bhatia agrees that the film intervenes in imperialism by not privileging Shakespeare, a colonial "father", and depicting audiences' heterogenous reactions to his plays. This film and its readings link to Jhabvala's second phase of literature. It was released in the same year as *A Backward Place*, a novel which features a plan championed by European characters to open a theatre but it does not prove popular with Indian locals. Both stories depict self-centred film actors, one a star and another aspiring. Thus, comparative interpretations reveal similarities between a rejection of colonial presence in India, or its expiration, and attitudes towards classical and modern arts. These readings would have supported Venning's and Bhatia's arguments whilst highlighting Jhabvala's authorial presence.

The theme of high and low art informs responses to Merchant Ivory's later films. Martin A. Hipsky and Mary Katherine Hall explore the commerciality and politics of cultural capital in *A Room with a View* and *Howards End*. Hipsky follows the pattern of attacking surfaces: 'an overdose of […] circumambience […] functions as escapist fantasy, a spectacular *excess* of signification' (102). Hall notes that similar criticisms of film adaptations dimming novels' politics with 'sensuous landscapes, sets, and costumes' are routine and that they 'tap into longstanding associations in the popular imagination between, on the one hand, reading, active critical thinking, and high culture, and on the other hand, image-viewing, passive sensuous enjoyment, and low culture' (221). It is possible that critics themselves, by focusing on visuals, practice passive image-viewing rather than actively reading an adaptations' politics. Hall argues that *Howards End* alters the novel's politics of de-idealising high culture because the film itself aspires towards it (225). Similarly, according to Hipsky, *A Room with a View* is filled with references to high art ('Dante, Giotto, Michelangelo, R.W. Emerson, Beethoven, Greek myth, Goethe, and Byron') in order to appeal commercially to audiences who value such cultural capital but also to present itself as 'highbrow' (103). He sees this as 'increasingly irrelevant' in an American film context and indicates that Jhabvala, in an offhand statement about her third Oscar nomination, shares 'unrealistic attitudes toward […] cultural distinctions of "highbrow" versus "lowbrow."' (101). To an extent I agree and will demonstrate in Chapter 2 how Jhabvala's subscription to this distinction feeds her differing attitudes towards her literary and film writing. Hipsky also argues

that *Howards End* and *A Room with a View* naturalise 'patriarchal authority, imperial conquest, and class inequalities' (106), an accusation also levelled at Jhabvala's literature to a degree. The likes of Sucher and Sharrad compellingly argue there is an acceptance of patriarchy in Jhabvala's fiction, that female characters do not strive to fight it but instead find the means for peace and happiness or for manipulation and power available to them within a patriarchal system. An acceptance could account for accusations made of her films, as discussed below.

For Claire Monk, political and ideological readings of several Merchant Ivory films have been influenced by their association with heritage. Monk, who has published extensively on heritage films, notes that Merchant Ivory's three Forster adaptations (*A Room with a View*, *Maurice* [1987], *Howards End*) were held as 'core exemplars' of heritage films ('British Heritage-Film' 179). The films were subsequently 'attacked as ideologically complicit with […] Thatcherism's radical […] reinvention of the 'nation'' ('British 'Heritage Film'' 116). Monk deems the heritage film critique to be largely 'monolithic', 'trampl[ing] over significant differences between films at the textual level' ('British Heritage-Film' 183) and she notes that 'anti-heritage critics (predominantly male and, as far as can be deduced, straight) have been able to ignore the sexual politics and pleasures' of *A Room with a View* and *Maurice* -- the latter Jhabvala did not script but gave consultation on ('Sexuality' 34). Her recounting of these critical responses suggests to me that they speak more of the critics than of the films themselves, especially as Monk identifies 'consistent emphasis […] on the pleasures of female looking' ('British Heritage-Film' 191) and a 'queered, gender-scrambled, deeply ambiguous celebration of female desire' ('Sexuality' 34) in *A Room with a View*. Identifying whether such celebrations are traceable to Jhabvala's first draft screenplay could add to debates on feminist concerns in her literature. The culmination of the Merchant Ivory heritage films into a genre, and the blanket claims that they were consequently subjected to, obscures the filmmakers. It speaks to me of André Bazin's 'On the Politique des Auteurs' where genre and auteurs are somewhat pitted against one another, in that Bazin complains of auteurism not accounting for the influence of genre and subsumes John Ford in his consideration of *Stagecoach* (1938) as an 'ultra-classical Western' (257).

Monk suggests that heritage film critique is lacking a consideration of film authors when she refers to an 'absurd' accusation that Merchant Ivory, who she highlights are an 'international team' ('British Heritage-Film' 180), were Anglocentrically 'blind to the particularly of other cultures' (Dodd 3). Monk also cites Higson's identification of a 'preoccupation with authorship' in heritage literary adaptations which strives to 'respect the 'original' text and the 'original' authorship' (Higson 98), thus, indicating a suppression of the adapters' authorship. In opposition Monk argues:

> the Merchant-Ivory literary adaptations are in many ways most accurately understood as works of multiple authorship, at script level and beyond -- a multiplicity which, Ivory, Merchant and their regular scriptwriter Ruth Prawer Jhabvala are themselves inclined to foreground rather than efface. [original emphasis] ('Sex, Politics' 14)

Monk's responses suggest that critiques of Merchant, Ivory and Jhabvala's films are lacking a thorough consideration of their authorship as collaborative and from an outsider position, thus, why I aim to do so in this thesis. Finally, she notes that the Forster adaptations' successes constructed 'Merchant-Ivory-Jhabvala as key heritage auteurs' despite 'their 1979-84 period literary adaptations [*The Europeans*, *The Bostonians*, *Quartet*, *Heat and Dust*] rarely featur[ing] in lists of heritage films' (*Heritage Film* 15). Monk's identification of the films which fall short of heritage classification suggests to me that the 'heritage auteur' status is limited, not encompassing the range and variety of their output and authorship. Also, perhaps cynically, I wonder whether popular perception also considers Jhabvala a co-auteur, so to speak, or whether it is the name Merchant Ivory as a brand which is associated with heritage auteur filmmaking. Either way, as Monk indicates through hyphenating, that authorship is collaborative and Jhabvala is an integral collaborator.

Despite Jhabvala's prominent role as a Merchant Ivory collaborator, academic publications on their films do one of three things: not consider her a film author, belittle her authorship or *guess* her contributions. The dominance of auteur theory is noticeable when films are solely attributed to the director -- 'James Ivory's adaptation of *The Europeans* (1979)' (Hirsh 112); 'James Ivory's film adaptation' (Person 232) -- and even more so when he is credited for accumulative efforts such as character. For example, Allen Hirsh's reading of *The Europeans* adaptation assumes intent: 'Ivory's

defense of the European cousins' (112) is contrasted to their hosting family who 'Ivory senses […] are less than naïve' (116). The focus seems to be on Hirsh's interpretation of character -- that the cousins are portrayed sympathetically and their family as manipulative -- rather than a consideration of how these portrayals are constructed: through script, direction, actors, cinematography and editing. Employing Ivory's name appears to be a shorthand for validating the textual reading.

In his consideration of Forster adaptations, Earl G. Ingersoll diminishes Jhabvala's agency in *A Room with a View*, stating that the novel's limited characters, time frame and three locations makes it 'cinematic', as though Forster 'was constructing a narrative that could easily be adapted for the screen. Ironically, although the film was nominated for eight Academy Awards […] Jhabvala was one of only three winners' (24-25). Ingersoll reveals a low opinion of the adapted screenplay as though it were simply a vessel transporting novel to screen. He suggests its task was made easy thanks to the novel's author and that Jhabvala did not deserve the Oscar. Screenwriting scholar Boon compares John Huston's script for *The Maltease Falcon* (1941) to its novel -- revealing far closer similarities than those between *A Room with a View*'s novel and screenplay -- and states these 'similarities, however, do not depreciate Huston's standing as a screenwriter' ('Script Culture' 159). Why, then, would Forster's apparent cinematic qualities render Jhabvala undeserving of an Academy Award? Additionally, Ingersoll makes these deprecating comments without, it seems, having read the screenplay (he does not cite it).

There are many critics who comment on Jhabvala's screenplay or attribute elements to her seemingly based on their assumptions. Screenplays are not included in bibliographies nor cited, however, critics' language often implies a knowledge of them. Sue Sorenson in her critique of *The Bostonians* (1984) writes with authority on the script, for example, 'Jhabvala's screenplay follows James's dialogue, characterization, and intention with great care' (333), however, it is unclear that the screenplay has been consulted. Not insensibly, Sorenson credits either Jhabvala, Ivory or both for elements of the adaptation. Casting decisions are assumed to have been Ivory's (234) whereas

dialogue is attributed to Jhabvala, such as the 'credible final speech for Olive in the screenplay is based on the extensive knowledge of her beliefs' which are amassed through reading the novel (233). The summation of the ideological intent is due to both: 'to Ivory and Jhabvala, *The Bostonians* is primarily a tale of warring personalities contesting the ownership of a human spirit, and secondarily a tale of feminism and lesbian love', a 'corrective to a canon which has silenced women and homosexuals' (234). Although they seem logical, (visuals = director, linguists = writer, overall ideology = both) these are still assumptions about authorship. Sorenson's indication of progressive ideology at work in *The Bostonians* is similar to that which Monk identifies in *A Room with a View*. Her hint towards adaptation as a rectifying process interestingly corrects the critics rather than the novel. Adaptation as an opportunity to correct or improve is relevant to Jhabvala's approach and will be explored in Chapter 3.

Unlike Sorenson, Leland S. Person's reading of *The Golden Bowl* (2000) does not make assumptions on authorship nor share a feminist ideology. Person does not suggest having read the screenplay but refers to Jhabvala's intentions via a published interview. He argues that although the character Charlotte enjoys more sexual freedom in the film adaptation, '[p]atriarchal authority and the lines of social and economic power remain firmly intact, and [she…] becomes their victim' (29). He credits both Ivory and Jhabvala for 'the inspired scene with which they open their adaptation' and quotes Jhabvala's explanation that the scene was intended to provide background that would explain character motivation later on (25). For Person, this results in bookending the story with examples of male authority. His reading of Charlotte is similar to the women protagonists Sucher characterises in Jhabvala's third phase of literature who 'desire something transcendent' but are always 'thwarted: by [their] own romantic idealism, by the realities of economics, politics and power, or by a social system that devalues [them]' (10). Unlike Person who sees Charlotte's being thwarted as an affirmation of patriarchy, Sucher argues that Jhabvala's third-phase literature 'confirms and illustrates the premise of feminism, the societal derogation of women. It even confirms feminism's imperative: that women resist that social and psychological derogation' (9). From an understanding of Jhabvala's broad body

of work, I agree that the overarching perspective on patriarchy seems somewhat accepting but not because Jhabvala is necessarily affirming it. The observational, distanced tone of her fiction suggests to me that she projects patriarchal society as she finds it. As noted across Jhabvala studies, she does not tend to engage with the political ('Political excitement is muted' [Williams 3]) and arguably this is due to her concern with the personal instead. Many of her stories explore 'how women get, use and maintain power in a society that renders them effectively powerless' (Sucher 7) and many 'women resist alone -- and perhaps that too is realistic' (Sucher 10). Sucher suggests too that Jhabvala presents the world as she sees it. Although the patriarchal world is fixed, Sharrad identifies in her fiction a possible means for women's 'survival' through 'equanimity, self-possession, harmony with the external natural scene and moments of almost transcendental calm detached from the vicissitudes of human society' (48). The links, both similar and different, between readings of Jhabvala's fiction and film suggest how fruitful reading them alongside one another might be. The continuation of themes also indicates her presence in the films. Most of all they indicate a need to be mindful of my own responses and thematic interpretations.

To use Linda Hutcheon's distinction, Person treats adaptation as a product, 'an extended reworking' (16), and as such his critical approach is textual interpretation with no motivation for studying screenplay drafts and tracing their origins. A differing critical approach within adaptation studies would be adaptation 'as a process (as creative reinterpretation and palimpsestic intertextuality)'. An emphasis on process 'permits us to think about how adaptations allow people to tell, show, or interact with stories' (Hutcheon 22). A critic who approaches adaptation as process is Ingersoll whose book *Filming Forster* traces the challenges faced during adaptation, for example, for *A Room with a View* he covers the genesis of the film idea, number of script drafts, casting decisions for each character through to critical reception. Much of the information on early stages is gleaned from interviews. Although the aim seems to be a comprehensive retelling of the adaptation process, screenplay study appears to be out of the remit. This, alongside Ingersoll's aforementioned slight on Jhabvala's adapted scripts, is telling of dominant attitudes towards screenplays as unworthy or

perhaps too much effort to study. This of course is damaging for screenwriters' reputations as authors but also leaves adaptation studies lacking a fuller understanding of the process.

Like others previously mentioned, Ingersoll writes with a conviction that might persuade readers of his familiarity with the screenplay(s): 'Jhabvala's script follows Forster's "novel of manners" in exploiting the Bertolini dining room scene' to 'expedite the introduction of the characters' as well as the 'manners' (96); 'What Prawer Jhabvala was unable to work into the film script is a cinematic equivalent for Cecil's introspection' (100). Again, the screenplay is not cited nor included in the bibliography. An example which suggests it was not consulted, or at least not closely, is when Ingersoll states, 'Jhabvala can put George up into a small, flimsy tree' to shout out his 'belief in love' (98). In Jhabvala's screenplay, there is no mention of a tree during the scene, instead George 'plunges down the bank away from the others and […] makes his way to an eminence' (Jhabvala, 'A Room with a View screenplay – Version One' 37). This indicates that Ingersoll is reading the film scene and assuming what Jhabvala's decisions and influences were on the final text. This is one example of what I believe to be many instances across academic criticism where aspects of finished films are attributed to (or sometimes blamed on) Jhabvala without rigour or evidence to substantiate the claims.

A methodological approach I share with Ingersoll is the inclusion of interviews with the filmmakers. His focus on the process of adaptation means that he refers to an interview where Ivory discusses examples of Jhabvala's influence at script level but also beyond that. For example, Ingersoll cites Robert Emmett Long's interview with Ivory, reporting he and Jhabvala did not agree with Judi Dench's accent in *A Room with a View* and referring to Jhabvala's upbringing in England and her 'very good ear for English accents' (Long qtd. in Ingersoll 28). Thus, he reveals Jhabvala's continued influence during postproduction, something that screenplay analysis alone would not illuminate. A reference is made again here towards Jhabvala's life and background suggesting its relevance even at unexpected moments, like feedback to actors on accents. The implication for my own methodology is

that applying Jhabvala's biography to readings of various primary sources will paint a fuller picture of her authorship.

The lessons to be learned from Merchant Ivory's adaptation criticism are numerous. Jhabvala's biography and outsider status is equally relevant to their films, even more so when coupled with Merchant's and Ivory's "outsiderness". Ideological interpretations of the finished texts have meant a focus on surfaces and visuals of the films; as such it is not surprising that Jhabvala's mostly written contributions have been overlooked. The political and ideological readings of the films differ and are debated yet there are similar discussions to be found in her literature, suggesting a continuation of themes and character types of interest to Jhabvala. The personal nature of critics' responses (particularly those that are negative) towards her work highlights the importance of acknowledging my own agenda. Finally, although critics may refer to her, an accurate understanding of her authorship is largely obscured or inaccurate. What is damaging is the tendency of the 'adaptation as product' strand of research to follow auteurist trends in singling out directors and this will be explored further in Chapter 1.

Research Significance and Methodology

When the purport of film adaptation scholarship is to better understand film adaptation as a process, I contend that screenwriting study is largely missing. Screenplays provide documented insights into adaptation practices and this feeds a fuller understanding of the contexts in which film adaptations are produced. Financial, industrial, legal and social factors may be revealed through screenwriting study, as well as authorship. This thesis focuses on the role of the screenwriter as an understudied author but acknowledges that screenwriters are only one example of marginalized voices involved in filmmaking. A study is equally warranted on the contributions of Merchant Ivory's other frequent collaborators: composer Richard Robbins for sixteen films, costume designer Jenny Beavan for nine, cinematographer Tony Pierce-Roberts for seven and editor Andrew Marcus for five, to name a few. My focus on Jhabvala stems from a personal interest in screenwriting as well as

feminist motivations, expanded upon below. At the time of writing, the marginalization, and sadly, victimisation, of women in film is topical in the news. Their numbers are lacking in the industry as is a recognition of those who are already there. The hope is that, by analysing the work of marginalised film workers, whether they be women or men, screenwriters, editors, cinematographers or so on, this project and other research like it will simply value their voices.

I employ the metaphor of voice in part for its multiplicity of meanings. In a straightforward sense, I mean that I collect Jhabvala's own writings and utterances from archived correspondence or notes and published interviews. Although these are constructed to an extent, they bring us closer to the 'author "outside" the text' (Silverman 193). Kaja Silverman's concept of the female authorial voice stresses 'the relations between the author and what s/he has to say, or, […] between the author "outside" text and the author "inside" the text' (233). Thus, in another sense I mean to identify Jhabvala's voice inside film texts. I approach 'what she has to say' as self-expression, social critique and explorations of themes she is repeatedly concerned with. Following Silverman, I approach Jhabvala as an 'authorial subject' that has been 'constructed […] through a […] variety of textual supports' (213). Silverman's examples of these are perhaps more director-focused, such as the composition of 'objects within the frame' and how they 'use actors', however, as discussed below, there are many aspects of film within the screenwriter's realm of influence. My final motivation in employing the term 'voice' is for its 'metaphorical power' (C. Moore 14). Despite it being a patriarchal metaphor as Darsie Bowden argues in *The Mythology of Voice*, or indeed because of this, 'it brings with it a certain amount of cultural clout, a certain degree of power – just as words like author and owner bring'; to use the metaphor is to 'take part in that power to some extent' (C. Moore 16). My search for Jhabvala's voice is also a search for her power and agency as an author in film.

Essentially, the problem this thesis tackles is that Jhabvala's screenplays are neglected in adaptation criticism. This is symptomatic of a film industry where female authors are marginalised and symptomatic of scholarship where "marginal" contributors are neglected as authors. The significance

of this marginalisation is that it implies complicity with an exclusionary industry and satisfaction with a limited picture of film adaptation processes. To address this issue, I draw together screenwriting and film adaptation studies, particularly practising the former to illuminate the latter. I follow authorship critics such as Jack Stillinger in addressing authorship as multiple (but to an extent I disagree with Stillinger's 'rule' that film authorship is so complex as to be 'unassignable' [174]) and I follow the popular 'authorship as personality approach' (Staiger, 'Authorship Approaches' 35) by tracing recurring themes, tropes and techniques as identifiers of a film author. However, my approach differs in treating a screenwriter rather than a director as an author. Finally, with the vast and nuanced nature of Jhabvala's output, this leads me to draw from literary and film studies, postcolonialism and feminism in approaching interpretations of her work.

As mentioned, there are feminist motivations behind this study of Jhabvala, first and foremost because so few women screenwriters are considered as authors. Women filmmakers have been 'virtually invisible' (Mayne 30) and screenwriters even more so with theirs being an 'invisible labour' (Wreyford 5). By studying a female screenwriter as an author, this thesis challenges the emphasis on directors in feminist authorship approaches, as intimated above in reference to Silverman. As discussed above, I answer Silverman's call to find the authorial, female voice as it is constructed in film discourse: 'the crucial project with respect to the female voice is to find a place from which it can speak and be heard' (192): inside the text (193). For feminist film critics, 'cinema obstructs the writing of female self-representation' (Mayne 92). Therefore, the feminist inquiry of finding Jhabvala's voice is 'a reading against the grain of patriarchal institutions' (Mayne 42). Judith Mayne, similar to Silverman, looks to textual 'signatures' (Mayne 93) to find female authorial voice. (Coincidentally, her findings that Dorothy Arzner's significant authorial signature is her treatment of 'relations between and among women' [101] also rings somewhat true for Jhabvala.) Expanding upon their work, Catherine Grant argues that film authors should be treated as agents and suggests that agency should 'be subjected to analysis in the form of its textual, biographical traces, alongside more conventionally 'legitimate' activities for feminist cultural theorists, such as applying theories to 'primary' literary and

film texts in formal 'readings'' (123). I employ this approach as well as the approach Grant appears to commend of examining a 'broad selection of cultural 'texts'' other the film texts or biographical facts, in order to analyse 'many mediations at work in 'imaging' […] authorial […] status' (124). Linking with this, Yvonne Tasker's argues that that literal visibility (or perhaps lack thereof) of female filmmakers in the public sphere can affect the way they are approached as authors. Thus, in Chapter 2 I examine cultural texts, such as magazine articles, which allow me to mediate upon Jhabvala's authorial status and the way in which she is made visible in the media.

The approach of this thesis therefor contributes to developing feminist authorship studies. More recently, feminist production studies has 'interrogate[d] the politics of inclusion by those with the power and position to call themselves media makers', offers 'anti-auteurist' approaches and 'highlights production at the margins' (Banks). For example, Natalie Wreyford's study on Gender Inequality in Screenwriting Work aims to understand why there are fewer female screenwriters than male and why this continues to be so. Her discoveries of criteria for 'the ideal screenwriter subject position' -- who has an 'innate talent', is 'discovered' for their talents, remains committed even at their own expense – and of the film industry being presented as a 'meritocracy', limits who is able to 'take up the screenwriter identity' (19). Jhabvala's screenwriting origins perhaps follow these elements: she was 'discovered' by Merchant and Ivory based upon her literary talents and remained committed to them despite the possible financial expense (see Chapter 3). As Wreyford contends, 'there is a need to disrupt accepted beliefs about screenwriting in order to find a way to a more inclusive workforce' (19) and this need partly informs my aims for Chapter 1. In addition to screenwriters, feminist critics like Helen Hanson are recently also challenging assumptions about 'technical labour in Hollywood during the studio system' being 'an exclusively male domain' (2). Hanson's focus is on music editor and assistant scorer for MGM, Lela Simone. I share Hanson's archival and microhistorical methodology. By employing a small, focused scale on an 'individual agent' and a 'particular organisation' (13) (in my case, Jhabvala and predominantly MIP). Hanson individualises Simone's work, deanonymizes her invisible labour and explores the way she exercised agency through

analysing archival documents. These are my own aims for exploring Jhabvala's archive and studying her screenplays.

As I have alluded by referencing Stephen Greenblatt, my methodology is also somewhat new historical as well as including genetic criticism and production studies. It is new historical in that I am approaching an art-text, film adaptation, through the context in which it was made, incorporating a variety of "non-literary" texts. Screenplays may be considered such texts that have been 'hitherto denigrated or ignored' but under new historicism 'can be treated as major achievements' (Gallagher and Greenblatt 10). This thesis tries, as new historicism tries, 'to deepen our sense of both the invisible cohesion and the half-realized conflicts in specific cultures by broadening our view of their significant artifacts' (Gallagher and Greenblatt 13-14). The specific culture here is film, cohesion and conflict derive from the practices of filmmakers, and the significant artefacts include screenplays, trade press, pressbooks, and more, any text that will shed light on film context.

Genetic criticism is particularly useful to my approach to adaptation study because it 'strives to reconstruct' from notes, drafts, rewrites ('avant-textes' [Bellemin-Noël]) 'the chain of events in a writing process' (Deppman, Ferrer and Groden 2). As Oliver Davis argues, genetic criticism contains the potential 'for bringing theoretical discussions of authorship back from […] narrow abstraction' (92). Therefore, genetic criticism supposedly sheds light on an author through its examination of their creative process. New historicism, however, requires a continued questioning of how avant-textes are constructed and presented -- in my case, not necessarily accepting archival materials as direct, accurate reconstructions of process.

Finally, production studies is relevant to my aims in that it readdresses the tendency in media to focus 'on the singlehanded efforts of one great man' and complicates auteurist stories 'by locating them within larger cultural studies of discrete production communities, their material cultures, and their historical contexts' (Banks, Conor and Mayer ix). Understanding a production culture is to accept the collaborative nature of media production and at the same time an individual's agency (x). Although

production studies' methodology lies in observation and grounded data, something not possible due to the historical nature of this research, it takes inspiration from their focus on 'the goals of producers, in their own words' (xi) (producers as a generalised term for all media workers not the specific film or television role). Therefore, this emphasises the importance of interviews and personal writings in order to better listen to Jhabvala's voice. Production studies is also concerned with the distribution of power within a production context, a consideration which will help to illustrate Jhabvala's agency, influence and authorship further.

Thesis Outline

My chapters are structured around my research questions: why has Jhabvala the Screenwriter been so little studied for so long? what were her authorial contributions to the film adaptations she wrote? and why include screenwriting in film adaptation study? Chapter 1 looks to histories of screenwriting and women screenwriters in order to understand how the neglect of screenplays in academia and women in film history stretches back to cinema's origins. The chapter title 'Both Inside and Outside of Film' indicates that my answer to why screenplays are neglected stems from their marginalised position within filmmaking. This chapter traces the staggered origins of the screenplay in film, its associations with amateur writing and the opportunities it presented women in early cinema. I briefly review scholarship rewriting histories of women back into film history, sadly demonstrating the need to do so and situating my thesis amongst this existing research. Also, I refer to screenwriting scholars who outline the difficulties facing screenplay study, and therefore positing reasons why the work of screenwriters like Jhabvala has been overlooked so far. This chapter closes with the benefits of screenwriting study to adaptation studies, which will be applied during the rest of the thesis.

After establishing a general historical context, Chapter 2 focuses specifically on the context in which Jhabvala worked. I argue that a contributing factor towards Jhabvala's screenplays being neglected is that she performs or denies her film authorship. The chapter is divided between

portrayals of authorship outside and those within her control. The former includes her inclusion in trade press, publicity deriving from Merchant Ivory, film promotion such as press books and trailers, and finally her obituaries. This survey reveals a lacking industry perception of screenwriters as authors as well as the commercial focus on stars or the Merchant Ivory brand eclipsing Jhabvala. On the other hand, publicity deriving from Merchant Ivory themselves foregrounds her as a significant collaborator. Jhabvala's own portrayals of her screenwriting attempt to diminish her authorship as she belittles her film work in interviews. Taking *A Soldier's Daughter Never Cries* (1998) and *The Remains of the Day* (1993) as case studies, I explore how attempts are made to deny authorship, thus suggesting the low opinion of screenwriting and collaboration amongst screenwriters themselves.

Chapter 3 contrasts this public, outside notion of her film authorship with an inside look at her adapting and screenwriting process. A combination of interviews and archival materials are used to establish Jhabvala's adapting traits. Some themes of her literature are identified and handwritten first drafts and their subsequent revisions reveal her significant contributions as well as the collaborative nature of her screenwriting with James Ivory. A comparison of her treatment of *A Room with a View* with Andrew Davies's 2007 adaptation indicates the particularity of Jhabvala's production context. Letters and faxes reveal Jhabvala's help in financial matters as well as her continued writing during shooting. *Surviving Picasso* (1996) demonstrates industrial and legal influences on her adaptation and *Quartet* (1981) demonstrates how she aims to improve the novel. The wealth of the primary sources indicates the insights available to adaptations scholars from screenwriting and other archival materials as well as highlighting the inherently collaborative nature of film authorship and adapting.

Chapter 4 posits the argument that Jhabvala's authorship can be specifically traced through her treatment of outsider characters. I begin briefly establishing her portrayal of outsiders in her literature and original screenplays, such as *Shakespeare Wallah*. Case studies are included of *Mr. & Mrs. Bridge* (1990), *Madame Sousatzka* and *A Soldier's Daughter Never Cries*, which demonstrate how Jhabvala appears to identify with outsiders in those stories and consequently, emphasise their plights or

perspectives. Thus, I argue that her screenplays are particularly relevant to her understandings of her literature, that they are equally worthy of study and that they show her prominence as a film author.

Finally, I focus on Jhabvala's self-adaptations of her novels *The Householder*, *Heat and Dust*, *Three Continents* and her short story 'How I Became a Holy Mother'. The latter two were unmade and this particular status presents the particular insights of screenwriting as the only existing adaptation text, frozen mid-process. Self-adaptations destabilise binaries which have restricted the approach to screenwriting study in adaptations, such as original/copy by likening the process to rewriting. Jhabvala utilises self-adapting for retaining control over some elements of adaptation but also to develop her own ideas, one of which being the relationships between female characters. Her predominant approach, however, is to encourage collaboration with the filmmakers who adapt her scripts. Therefore, I argue that screenwriting and adaptation are inherently collaborative and continual processes, and I adapt Kamilla Elliot's notion of adaptation as incarnation to a concept of reincarnation to further demonstrate this.

1. (Women's) Screenwriting: Both Inside and Outside of Film

A film script is just a blueprint for them to work on. A book has a life; a film has a life -- a script is a conduit between the life of a book and the life of a film, but it has no real life of its own. (Jhabvala qtd. in Watts, 'Ways of Escape' 55)

Problems Facing Screenplay Study

As intimated during the introduction, Ruth Prawer Jhabvala's attitude towards her screenwriting is characteristically disparaging. For instance, in her entry for *Who's Who* she listed 'writing film scripts' as a hobby (qtd. in Watts, 'Ruth'). This chapter aims to understand why her screenplays are largely missing from academia and one answer lies in her own opinion of them. There are many acclaimed literary writers who have turned their hands to screenwriting without considering it part of their art. For example, William Faulkner claimed, 'I don't take writing for the movies seriously' (qtd. in Seed 123) and F. Scott Fitzgerald said of film, 'This is no art, this is an industry' (qtd. in Phillips xix). For these novelists (Jhabvala included) literature and film are binary, dividing them into two writing selves with only one producing anything of artistic value. Writer Evan Hunter emphasises the literature/film opposition whilst explaining that adapted texts are customarily considered 'only the blueprint' and suggesting screenplays are tolerated necessities in the film industry; 'Hollywood, I firmly believe, hates writers anyway, be they novelists or screenwriters' (qtd. in Messenger 133). This indicates the first problem facing screenwriting study: the derisive attitudes towards screenwriters and screenplays expressed within the industry, academia and even by writers themselves.

Another problem which Hunter suggests is the (further) inferiority of the adapted screenplay. To Hunter, film adaptation seems to be a commercial, exploitative endeavour, placing adapted screenplays on the wrong side of the original/copy and art/industry binaries. Jhabvala does not express Hunter's view of film adaptation, however, in the epigraph to this chapter, the adapted screenplay almost disappears between novel and film, original and copy. These binaries have long

influenced adaptation studies resulting in a trend of comparative case studies of adapted text and adaptation. Screenplays are rarely considered a source text or an adaptation (although I will join others who argue that screenplays can be both) and have consequently served little purpose for film adaptation scholars. As evidenced in scholarship reviewed in the Introduction, the poststructuralist announcement of 'the birth of the reader' (Barthes 148) resulted in a dominant approach of ideological interpretations of adaptations rather than a focus on authors and their different roles in the adaptation process. These trends, however, are changing and this chapter will close with a review of more recent adaptation studies that decentralise the original, reconsider authorship and make a place for screenwriting studies.

Jhabvala's lexical choice of 'conduit' for adapted screenplays is also significant. It connotes the instability, flux and mutability of screenplays. This is what Steven Maras calls screenwriting studies' 'object problem': screenplays are not necessarily best considered as objects due to their constant transitional status (11). The multiple drafts and functions of screenplays complicate their study. Which version of a screenplay is best to study? Is a scholar expected to embrace one and all thus expanding their data and workload? The contexts of different screenplays affect their interpretation. A script used to raise finance will differ from a published screenplay in intended purpose and audience. Physical considerations also cause issues such as preservation. This is becoming less and less the case, but many screenplays have been lost, discarded or haphazardly stored in the past. If and when they reach archives, researchers will likely approach them out of context. It may be impossible to know which number draft you have before you, of how many, at which stage of production they were written and for what intended purpose. Finally, researchers may simply face geographical problems in accessing screenplays. Jhabvala's screenplays, for instance, are spread across the BFI in London, King's College in Cambridge and the University of Oregon in Eugene, as far as I know. (The significance of not knowing is a key problem facing adaptation scholars.) Therefore, it is understandable that screenwriting study may require more time, effort and methodological consideration than scholars are willing and/or able to allocate.

This chapter explores why Jhabvala's adapted screenplays are understudied through the three reasons posited above: problematic attitudes towards film, screenwriting and women filmmakers; the issues facing screenwriting study; and the trends in adaptation studies. The title '(Women's) Screenwriting' uses brackets firstly to reflect how women screenwriters are marginalised by film history and in the film industry, and secondly, to indicate that the problems facing women filmmakers receive limited attention in this chapter. There is no evidence which suggests to me that Jhabvala's gender has specifically affected approaches to her as a film author nor restricted her work with Merchant Ivory Productions (MIP). The problematic references to Jhabvala that I have encountered stem from her German-Indian name and unobvious race and ethnicity (discussed in Chapter 2). I suggest that gender expectations of women in film -- that they fill supporting roles rather than steering, creative roles -- are apparent in the way Jhabvala presents her film contributions as marginal (again, demonstrated in Chapter 2). This chapter establishes necessary context surrounding approaches to and presentations of Jhabvala's film authorship. The thesis as a whole considers her authorial position as being both inside and outside of film, as an influential creative force marginalised by film criticism. I conclude this chapter by arguing that although the inside-outside nature of (Jhabvala's) screenplays has prompted their exclusion from adaptation studies, it also incentivises their inclusion because their unique position sheds light on adaptation processes.

The Problem of Reputation

Attitudes Towards Film

There is often a sense of opposition between literature and film in the way Jhabvala speaks about her screenwriting. Yasmin Gooneratne identifies this attitude in Jhabvala's films of the 1960s and '70s as 'the deep dislike with which she then regarded the monster that was robbing serious literature (including her own fiction) of its audience' ('Ruth' 105). Jhabvala's dismissal of her own film work may stem from film's general reputation and battle to establish itself as a distinct art form. Film began as a feat of engineering and technological invention rather than an art fom. That the images moved was spectacle enough to entertain audiences. As Tom Gunning puts it, 'films in the 1890s

functioned as the software […] to demonstrate the hardware of […] projecting machines' (127). The Lumière brothers, who were considered the first to exploit film for commercial success famously called their Cinematographe 'an invention without a future' (Foster and Dixon 7). It speaks volumes of film's reputation when even one of its inventors saw it dying out with its novelty. Meanwhile, with the Kinetoscope, Thomas Edison became 'the master exploitationist', producing films of violent, sensational and bizarre natures as well as 'the first filmed advertisement, *Dewar's Scotch Whiskey*, shot in 1897' (Foster and Dixon 9). The approaches of the Lumière brothers and Edison -- producing large quantities, introducing new hooks to expand audiences and encourage return custom, and seeking commissions -- indicate film was a business venture, something ripe for exploiting, popularising and profiteering. Thus, it began life in the spheres of science and commercial entertainment, opposed by the world of art.

Despite Louis Lumière's prediction, film ensured its future through storytelling. Shelley Stamp states, 'American cinema experienced a profound transformation' because of its reputational shift 'from an inexpensive, fleeting, amusement into the nation's first truly mass medium, a respectable form of entertainment' (3). Nickelodeons, the first dedicated film exhibition spaces, arrived in 1905 and were often set up cheaply, resulting in some exhibitors 'transform[ing] their theaters into sites of leisure' to shed 'lowbrow' 'associations' (Stamp 195). During this transitional period, filmmakers grew hungry for story ideas and strived to improve film's reputation whilst maintaining its popularity. Adapting from established arts lent film a wealth of stories as well as associations of quality. The French group *Films d'art* 'produced both original works and filmic adaptations' employing well-known theatre actors to evoke film's pedigree (Gunning 130). They influenced film companies around the world to create '"quality films" whose mark of distinction came from the cultural capital' of adapting historical events or literature (Gunning 130). Such tactics suggest that the stigma of film originating from technological and commercial concerns was influential. The perception of film needing to borrow prestige from literature is similar to Jhabvala's perception of adapting the life of a novel into the life

of a film. In both cases, the screenplay is a mere conduit for prestige or life; it does not retain these qualities for itself.

The notion of literature lending film its associations with quality is evident in attitudes towards Jhabvala and MIP. Ismail Merchant and James Ivory refer to Jhabvala being a novelist in multiple interviews, creating a sense that her literary credibility elevates the quality of their films and her value as a screenwriter: 'We have been blessed with Ruth Jhabvala who is a remarkable writer' (Merchant qtd. in '30th Anniversary'). Ivory emphasises that Jhabvala was 'unlike most screenwriters' who 'are not writers themselves' and repeats they are 'not original writers' (qtd. in 'Ruth Prawer Jhabvala: A Celebration'). Although he supports a study of Jhabvala's work, he indicates screenwriting in general has less merit -- certainly Jhabvala's view of her own work. Within the screenwriting community, she is well-respected. Susan Bullington Katz in *Conversations with Screenwriters* states: 'Think quality in screenwriting, and inevitably the name comes up: Ruth Prawer Jhabvala' (1). The term 'quality' appears repeatedly in the media in reference to MIP: 'Merchant of Quality' (Rampton); 'the name "Merchant Ivory" meant high-minded quality entertainment' (Murthi); their films were 'done in the most quality way' (Hoffman) and 'known for a literate quality rare in the movie business' (C. Hall). It is possible that their reputation for quality filmmaking derives from their many literary adaptations of period novels and association with Heritage Cinema. Their highest grossing and possibly best-known films are adaptations: *Howards End*, *The Remains of the Day* and *A Room with a View*. This suggests that more recent popular perceptions of quality cinema are influenced by literary and heritage associations.

Having said this, modernist film theory emerging from the early twentieth-century rejected the literary and carved out a particular cinematic path to high-art. This paradox, Kamilla Elliott states, is a 'central critical paradox' of novel/film studies whose scholars declare 'film's integral formal, narrative and historical connections to the novel' (often demonstrating this through adaptations) whilst also opposing the mediums as '"words" and "images"' ('Cinematic Dickens' 113). This opposition is

apparent in initial responses to the arrival of sound in cinema in the late 1920s and early 1930s. The restrictions of early technology for recording sound resulted in a temporary (so called) regression to theatre styles of production, emphasising dialogue whilst limiting camera and actor movement and editing possibilities. Responses to sound and spoken dialogue create a sense of the literary intruding in cinema and the unsavoriness of theatre styles, as Elliott notes, 'critics and filmmakers attack it as a reinfestation of film by literature' ('Novels, Films' 12). Modernist film theory also fed this opposition of word and image, literature and film, due to the movement's rejection of the past and focus on innovation and medium specificity, such as montage. Words, already belonging to literature, are commonly viewed as uncinematic. Sergei Eisenstein, for example, refers to the talking in talking films as a 'poverty of a purely literary sort' and thus puts its 'film claims' aside (108). Such rejections of film words indicate that screenplays, as written texts, do not fully belong to film. In differentiating film as visual to raise it to art level, the screenplay is left behind.

This attitude towards screenwriting -- or rather a lack of consideration of it -- is cemented by the arrival of auteur theory in the 1950s. Film theory up until this point argues film's case as art based 'almost exclusively [on] the relation between the representation and the real thing'; it had not explained 'the place of the artist' (Caughie 10). Auteurism returns to Romanticism's *figure of 'the romantic artist, individual and self-expressive' for a collaborative medium which could hardly be worse suited to it (Caughie 10). It posits the director as the artist of filmmaking, not only excluding screenwriting but also cinematographers and editors -- filmmakers with visual, cinematic credentials.* Auteur theory derives from the Cahiers du Cin*éma group, particularly Francois Truffaut who first posited the cinéma d'auteurs in 1954. Truffaut argues against adapting classic literature as a method for creating 'quality' cinema and belittles literariness as uncinematic. Edward Buscombe summarises Truffaut's definition of a film auteur as one who does not* merely transfer 'someone else's work faithfully and self-effacingly, the auteur transforms the material into an expression of his own personality' (23). Whether 'someone else's work' refers to an adapted novel or a screenplay, Truffaut opposes directing and writing rather than viewing them in collaboration. Also, the term 'life' and its

association with the personality of the author/artist is indicative of Jhabvala's opening quotation to this chapter. The screenplay may have 'no life of its own' in her eyes because, unlike novels which have obvious authors, films do not. Chapter 2 demonstrates the influence of auteur theory on Jhabvala's view of her own work.

Andrew Sarris is the critic most commonly credited for popularising the director-as-auteur in America. For Sarris, a premise of auteur theory 'is the distinguishable personality of the director as a criterion of value' ('Notes' 64). Sarris determines the value of film art based on the dominance of directors ('Toward a Theory' 65). In his publication on Hollywood screenwriters Richard Corliss praises Sarris for raising cinema's status but states:

> it may have done more harm than good in citing the director as the sole author of his film. What could have begun a systematic expansion of American film history -- by calling attention to anonymous screenwriters, cinematographers, art directors, and, yes, even actors -- bogged down in an endless coronation of the director […] with his collaborating craftsmen functioning merely as paint, canvas, bowl of fruit, and patron (xviii)

Corliss identifies a central problem affecting attitudes towards screenwriters and their study: collaborators are diminished as authors, their personalities are not considered in film analysis and their creative agency is overshadowed by directors. Corliss explains that the Romantic notion of the sole author 'is so basic that it is taken for granted' (xviii) thereby suggesting that auteurism's prevalence is due to the ease of presenting singular authorship over joint.

Despite rebuttals to Sarris, auteur theory has continued to have 'damaging effects': 'By supplanting the author of the screenplay with the film director, auteur theory has contributed (albeit unintentionally) more to the continued dismissal of the screenplay's merit than any other factor' (Boon, *Script Culture* 31). In Chapter 2 I present evidence of auteurism's influence on film promotion where Jhabvala the Screenwriter is eclipsed by Ivory as director. The popularity of director-as-auteur approaches suggest a cultural preference for sole authors. This model of authorship, whilst promoting film as high-art, is at odds with collaboration therefore suggesting the latter lacks artistic credibility.

Screenwriting is often an inherently collaborative act and consequently, loses out on popular considerations of film art. I argue that Jhabvala sees collaboration as devaluing her authorship.

Film's methods of attaining art status left the screenplay behind. Consequently, scholars have attempted to improve attitudes towards screenplays by staking its claim to literature, however, 'screenwriting -- which has always had an uneasy relationship with literature -- is the late arrival, desperately trying to crash the party' (Millard, 'The Screenplay' 144). Arguments for screenplays-as-literature have spanned across decades. In 1943, John Gassner and Dudley Nichols edited a collection of screenplays titled *Twenty Best Film Plays*, aiming to present screenplays as a 'contemporary form of literature' to the public (Gassner viii). Gassner positing 'The Screenplay as Literature' is overshadowed by the 'proper' preparations (vii) he deems necessary for their publication: the amalgamation of short shots or scenes, and the removal of 'technical jargon' and 'broken typography' (vii-viii). This editing process perhaps anticipates negative responses to an unfamiliar and undervalued text. Douglas Garret Winston's 1973 publication *The Screenplay as Literature* also aims to raise screenplays' reputation by sharing cinema's newly achieved status as an art form (14). Rather than study the particularities of the screenplay, Winston primarily refers to elements specific to filming processes such as pictorial composition and camera movement. Thus, ironically, the screenplay claims its literary status by association with film, which carved out its artistic reputation by differentiating itself from literature. Boon argues that the screenplay is 'a creative literary form' ('The Screenplay' 207) by identifying their 'modernist aesthetics, particularly those articulated by the imagism movement' (259). Although Boon demonstrates the similarities between screenwriting and modernism, this does not necessarily establish the screenplay as an art form in its own right. Like film borrowing artistic credentials through novel/theatre adaptations, the screenplay borrows from imagist poetry. Modernist art theorist Clement Greenberg's 'position was that medium specificity becomes *the* value for the modernist artwork' (Chandler 138) and states modernist art must 'avoid dependence upon any order of experience not given in the most essentially construed nature of its medium' (Greenberg 139). Under this position, the screenplay perhaps fails to qualify. Whether

screenplays *are* artworks or not is beyond the scope of this thesis, but the point stands that common attitudes do not accept it as such. For screenplays attempting to crash the literature party, it is perhaps too late. Thus, it is understandable that Jhabvala studies would neglect her screenplays due to common attitudes towards film, its opposition to literature and screenwriting's inability to truly belong to either.

Attitudes Towards Screenwriting

It is unsurprising that screenplays find themselves excluded from academia because screenwriting's reputation is notoriously low. Adaptation scholar Thomas Leitch notes that this neglect is not specific to his field but is 'based on a much longer tradition of disdain for screenwriters and screenplays rooted in Hollywood culture' ('Lights!' 117-118). Somewhat paradoxically, these roots reach back to early cinema in that screenwriting as a particular role did not at first exist. Even 'the word 'screenplay' does not appear as a compound noun until the 1930s' (Price, *History* 2). The technological limitations on film lengths and the dominance of styles such as actualities and gag films mean that written film outlines, or 'scenarios', were less needed and certainly less formalised in early cinema. Even after narratives were introduced there is very little surviving documentation which could be construed as the beginnings of screenwriting as Price's *History of Screenwriting* demonstrates. This is possibly because 'for such an ephemeral text to survive it would almost certainly need to have been recycled within a commercial or legal document' (Price, *History* 36). Price notes that one of, if not the, earliest surviving screenplays is *The Chicken Thief* (1904) whose primary function is to register for copyright as a 'play script' because the law did not yet accommodate film copyright ('A Revolution'). The implied attitudes towards early scenarios here indicate how a negative perception of screenplays may have sprouted. Early scenarios, like early films themselves, struggled to survive, indicating their equal lack of cultural credibility at the time. When used, scenarios or film scripts were likely to be brief and considered as disposable planning documents or serving a legal function rather than being creative texts themselves.

Film writing was not considered a specific skill at first meaning it was encompassed in other roles. Ian MacDonald states that, from around 1904 a 'quasi-director' system was used 'where responsibility for constructing the narrative lay with the 'stage-manager', based on screen ideas proposed by himself or others' ('Screenwriting in Britain' 45). From around 1907-1909, 'film production companies recognized the fictional narrative as the major genre of film' (Gunning 128). This, alongside the increased length of film, meant the need for a written outline grew. Janet Staiger refers to this period as the 'director system' when outline scripts were used to write down a brief account of the events in each scene ('Hollywood' 118). The brevity of such outlines is indicated by actress and screenwriter Gene Gauntier as she recounts working for The Kalem Company: '[Frank Marion] would hand Sid [Olcott] a business envelope (used) on the back of which in his minute handwriting was sketched the outline of six scenes, supposed to run one hundred fifty feet to the scene -- as much as our little Moy camera would hold' (qtd. in Stempel 7). This anecdote illustrates the informality and practicalities of early film writing. Just as film gradually developed its technological capabilities and tastes for narrative, the subsequent role of screenwriting and the screenplay was slow to be established and therefore respected. Ian MacDonald notes that film writers went uncredited until 1912, 'though they were clearly employed before then' ('Screenwriting in Britain' 45). As film studios grew, so did the demand for films and the 'scenario script' was introduced. This was usually a developed outline, written in more continuous prose style. From here, the continuity script arose between 1914 and the late 1920s which satisfied the role of 'an industrial blueprint designed to monitor quality' (Price, *History* 7). This ensured budgets were kept to and money was to be made. With the introduction of sound, came the need to incorporate dialogue resulting in the 'master-scene' script which, Price notes, is closest to the screenplay as we know it today (7). Thus, whilst film was developing as an art and industry, its needs for a film script shifted between legal, practical and financial motivations. Screenplays were not necessarily valued as creative documents which is indicated by the industry being slow to credit their writers.

As well as screenwriting's slow start, another factor which may have damaged screenwriters' reputations was the freelance film-writing movement. Once the 'demand for new narratives intensified, around 1907' filmmaking firms 'began actively soliciting freelance material either through the purchase of copyrighted plays, novels, and stories […] or from unknowns who sent in stories' (Staiger, 'Hollywood' 146). Torey Liepa states that 'film writing was born, if not conceived, in the public sphere. Through the widespread solicitation of first, story synopses, from 1909 to 1911, and later, more complete continuity scripts, the industry exploited newfound channels of creative production' (8). Liepa cites Maras who states that the movement 'forms a context for various kinds of statements […] about who can write, and what writing is like for the public' (137) -- the implication being that screenwriting is open to anyone with a screen idea. Firms became inundated with scripts in various shapes and sizes. The inconsistency of these submissions resulted in a need for standardization which prompted screenwriting guides. Film companies sent out pamphlets with advice to budding writers who requested them. Trade press included columns on screenwriting practice, such as *Moving Picture World*'s 'Technique of the Photoplay' column and manuals were published, like Frederick A. Talbot's *Moving Pictures: How They are Made and Worked* (1912). Such publications imply that screenwriting is an accessible craft to be learnt. Liepa explains that the 'legacy of amateur film writing […] continues to loom large today with the profusion of screenplay manuals, romantic success stories […] and screenwriting courses' (20). The lexical choice 'loom' hints that amateur writing has negatively affected the reputation of screenwriting. Also, that 'film writing emerged from the public sphere as freely exchangeable and commodified labour' (Liepa 10) indicates its popularisation and industrial impetus, its perception as a trade open to anyone. These elements are commonly held as antithetical to values of high art.

Although the amateur writing movement was short-lived, lasting approximately a decade, Liepa argues that its impact was large (9). Screenwriting's emergence in 'an open, participatory context' resulted in lasting 'traces of a popular sensibility' (8). These traces indicate the negative effect of the amateur movement on attitudes towards screenwriting due to the binaries of collaborative

production versus the individual artist, and low, pop culture versus high, artistic culture. In both cases screenwriting is opposed to perceptions of art as solely authored and elitist. The 'commercial-industrial developments' of film 'rendered […] film writing as exploitable labour' (Liepa 9) rather than being its own creative endeavour. Finally, Liepa suggests that as well as augmenting 'interest in cinema', encouraging 'productive participation from the public' also helped naturalise 'a rationalized mode of production that had not developed organically, but rather was imposed 'from above' by an emerging oligarchically structured industry' (9). Thus, the hierarchy of filmmaking positioned an elite few at the top with screenwriting at the bottom in terms of power. Despite the amateur film-writing movement being a brief moment in film's history, arguments for its continued effects on attitudes towards screenwriting are thus convincing.

The poor reputation of screenwriters is apparent through continual, unflattering portrayals of them as cogs in the film machine, hacks and commodified labour. Think of studio executive Monroe Stahr's condescending attitude towards screenwriters in *The Last Tycoon* (Fitzgerald) where the founding of the Writers Guild is posed as an antagonistic force. Think of the screenwriters featured in *The Player* (1992), one a blackmailer happy to overlook morals and murder to catch his big break whilst others are caricatures, desperately pitching awful stories. Think of Nicholas Cage playing screenwriter Charlie Kaufman in *Adaptation* (2002) being shooed offset by crew members for getting in the way. Journalist Helen Lewis writes, 'The film industry has a reputation for treating writers with a reverence lower than that reserved for the dolly grip and the person who makes sure no animals are harmed' (40). Although a hyperbolic sweeping statement, this indicates the absorption of screenwriting amongst industrial processes rather than associating it with artistic creation. The proliferation of this negative reputation indicates the impact on the perception of screenwriters as authors. Despite this common-held reputation, Ruth Prawer Jhabvala was spared the likes of Monroe Stahr by working outside of Hollywood. Indeed, Ismail Merchant complained, 'Hollywood has no respect for writers, hardly' (qtd. in 'Interview with Merchant'), marking his attitude towards Jhabvala as opposite. What is striking about Jhabvala is that she appears to have regarded herself as a Charlie Kaufman type

character: 'I'm just in the way. I always trip over the wires' (qtd. in Pym, 'Where' 16-17). The reputation of screenwriters is a key problem facing study of Jhabvala's screenplays because it is likely to have steered academic attention away and also because, despite her co-workers arguing otherwise, Jhabvala herself seems to have accepted it and here proliferates the image of herself as a film-outsider, not belonging on set.

Attitudes Towards Women in Film

To demonstrate attitudes towards screenwriters Leitch refers to, 'one of the oldest jokes in Hollywood […] about the starlet so dumb she slept with the writer -- a joke as offensive to writers as to starlets' ('Lights!' 118), and perhaps also a joke based on expectations of gender roles. Writers are expected to be male and women's roles are in acting (or presumably costume and make-up). The joke targets screenwriters' lack of power as does the phrase quoted by Lizzie Francke, ''Writers are the women of the film industry.' To be a screenwriter and a woman, then, doesn't bode too well. One's status is low and one's contributions are shrouded' (2). Both sayings presume that writers and women have uninfluential, submissive, supportive roles in filmmaking and these attitudes deny their creative agency. In Jhabvala's case, her status was not low within MIP, however, her contributions are somewhat shrouded. Despite her reverred status, one possibility for why her contributions are overlooked is that the way she presents herself as a screenwriter plays upon these attitudes towards women and writers in film being subordinate.

The marginalisation of women has affected their relationship with film throughout its history, ironically for the better during early cinema. The reputation of film as callow and artless made it open to women who were excluded from applied sciences and business. Francke explains that 'this youthful industry was regarded as a rather unsophisticated pastime, and therefore deemed perfect for [women]' (6). Francke illustrates this with the experience of Alice Guy-Blaché arguably the first director of narrative films. Guy-Blaché worked as a secretary for Léon Gaumont, owner of a photographic organisation in Paris which became involved with filmmaking. Famously, when she requested use of the camera, Gaumont assented saying, 'it's a child's toy anyhow' (S. Smith 2). The

low expectations of moving images allowed women to appropriate the burgeoning industry for creative expression, meaning that for over twenty years, early cinema was 'a woman's world' (Slide vii). Consequently, women were significant pioneers in film development as Melody Bridges' and Cheryl Robson's collection *Silent Women: Pioneers in Cinema* demonstrates, although this has been celebrated only relatively recently. Bridges and Robson explain that 'Silent' refers to the era of silent cinema but also 'to the silencing and eradication of the tremendous contribution that women have made to the development of the motion picture industry' (1). Therefore, attitudes towards women in film perhaps remain unsatisfactory because the period in which they were most prevelant in the industry was when the medium itself had a poor artistic reputation and was a period subsequently rewritten by film history, excluding them.

Histories of film (or *his* stories) have often excluded women filmmakers. In response to this neglect, Rosanne Welch has edited a collection titled *When Women Wrote Hollywood* which, she explains, stems from researching female screenwriters: 'Armed with this knowledge, I was saddened to find that most film history courses, and their accompanying textbooks, glossed over these women with a paragraph if they mentioned them at all' (5). The same gap in knowledge inspired Bridges and Robson who ask, 'Why have so many women working behind the scenes in film been rendered 'invisible' and 'silent' for so long?' (1). They noted the tendency of men to 'loom large' whereas women such as the co-founder of United Artists, Mary Pickford -- claimed to be 'the most powerful woman who has ever worked in Hollywood' -- 'are rarely mentioned' and few have heard of them (2). Shelley Stamp, in her conclusion to *Lois Weber in Early Hollywood* quotes a twenty-nine line poem, listing Weber's accomplishments.

> "Who is she?" the verse asks, seemingly confident that few readers will have guessed. Indeed, if this poem were to be read aloud even today at any gathering of film scholars or filmmakers, few would be able to identify its subject. The litany of Weber's achievements, piled here as they are line by line, makes her invisibility all the more poignant.' (280-281)

Similarly, Ally Acker notes that in Georges Sedoul's *Dictionary of Filmmakers* (1968) Guy-Blaché is listed 'as the first *woman* director in the world' [Acker's emphasis] (qtd. in Acker xxiv), however, Georges *Méliès*' entry 'describes him as the first director of "story films." Not the first man director, but the first director' (Acker xxiv). This demonstrates the propensity to highlight women's gender as though they are anomalous or marginal to male histories. Sedoul's entries for Guy-Blaché and *Méliès implicitly* bury the former and prioritise the latter, especially significant since many historians now cite *her* as the first narrative director. Acker also notes, 'Andrew Sarris once dismissed the contributions of two generations of women filmmakers as "little more than a ladies' auxiliary" -- a statement he was later to revise and retract' (xviii). These accounts show that the marginalisation of female filmmakers -- whether by omission, misinformation or insult -- is unjust. Publications such as *Silent Women: Pioneers of Cinema* (Bridges and Robson, 2016) and *Pink Slipped: What happened to the Women in the Silent Film Industries?* (Gaines 2018) indicate that there is a continued need to rewrite women back into film history -- the impetus behind this research on Jhabvala. Although it is unclear to what extent Jhabvala's gender has contributed to her screenplays being neglected, she is one of many women whose successful film work is underappreciated. It will not help to change the possibilities open to future women filmmakers if we forget those who have gone before.

The period of early cinema 'when women ran Hollywood' (Welch 5) did not last once film's popularity was established: 'By the coming of sound in 1928, it had become evident how much money might be made in the industry. This meant that corporate interests (dominated by males) began to dictate, more males were drawn to the industry and the ranks of female screenwriters diminished' (Nelmes and Selbo 1). In their study into the lack of women screenwriters in the UK, Alice Sinclair, Emma Pollard and Helen Wolfe explain that the vertical integration of studios had the 'knock-on effect of women being sidelined […] After such re-organisations, women tended to be hired into more administratively based roles, with less involvement in the production, direction and creation of the films that they had once driven' (1-2). The pioneering work of women who developed cinema was forgotten, 'their contributions were not recognized' (Seger 13) and they were consequently excluded

from creative, steering roles in filmmaking. Instead, the expected roles for women in film were in acting or supportive roles such as script readers. Acker emphatically describes the marginalisation of women in film: 'women were promptly shown the door. Labor unions made it quite clear that women were not to be solicited as members' (xxiv). Thus, women were actively excluded from positions of power.

That women were so prevalent in cinema's fledgling years yet became a minority once its popularity and reputation was established indicates men's dominance as gatekeepers. In retellings of Guy-Blaché's story, there is a sense that Gaumont *allowed* her to become a filmmaker. Francke indicates that several of the careers she studies in *Script Girls* may not have been possible if not for the opportunities provided by men. She refers to Frank Marion supporting Gene Gauntier's career and encouraging her to produce a film herself despite his intentions being to market it (incorrectly) as a first for a woman (11). Many accounts of prominent women in early cinema present men as gatekeepers attributable for their successes. For instance, in a review of Tom Stempel's *Framework*, Pat McGilligan suggests that the longevity of screenwriter, director and actress Jeanie Macpherson's career is 'because she served more amorous purposes' for Cecil B. De Mille (51). In response Acker asks, 'does it prove she was not a good writer?' and accuses McGilligan of making irresponsible, malicious comments as he questions Stempel's inclusion of female screenwriters in a history of American screenwriting (180). Less controversially, Mahar remarks on the pattern of male-female partnerships failing alongside the woman's career: 'Herbert Blaché, Sidney Olcott, and Larry Trimble went on to enjoy long careers, whereas their respective female partners, Alice Guy-Blaché, Gene Gauntier, and Florence Turner, disappeared' (76). This indicates the struggle for women to survive in film based on their own merit. Bryony Dixon refers to Linda Nochlin's article 'Why Have There Been No Great Women Artists?' where Nochlin notes that many women artists whom we might consider 'great' are daughters of artists (169). Dixon asks, 'Is this true of filmmakers? There are certainly a lot of partnerships in the lives of women directors perhaps implying they were well-supported -- Lois Weber and Phillips Smalley, Alice Guy and Herbert Blaché and […] Ethyle Batley with her husband

Ernest'. It raises the question of whether behind successful female filmmakers there is a man (or men) who *allowed* them to be. Do women need male approval to "make it" in mainstream cinema? Would Ruth Prawer Jhabvala have had the prolific, successful film career she did if she had not been encouraged and supported by Ismail Merchant and James Ivory? It is beyond the scope of this thesis to answer but a question worth raising as it suggests the significance of collaboration and highlights gender inequality by suggesting a woman's film authorship must be enabled whereas men can achieve auteur status solely and unquestioningly.

The gender disparity in the film industry shows that it had become a man's world by the 1930s and, from the accounts of the few women who held onto positions of power, one tactic for survival in this world was to conceal their femininity. Screenwriter, producer and director Lois Weber '*knew that the correct invisibility of a woman was the key to longevity in a directing career. The message from the culture was loud and clear: "If you want to play in this business, you play like a man, or you're out. And if you happen to be a woman, better not mention it to anybody."' (Acker 4)*. This suggests that there is little place for femininity (i.e. sensitivity, nurturance) in filmmaking and that women need to adopt masculine traits, such as assertiveness or aggression, to blend in. Filmmaking has become a patriarchal business endeavour. Filmmaking requires power. Interviewed in 1996 by Seger, Roseanne Ban states, 'Today you can't tell the difference between something produced by a woman and things produced by a man […] and that disturbs me. When women's voices sound like men's, then women have effectively been censored' (Seger 114). This indicates that many women who have reached positions of power have followed Weber's advice and separated their femininity from their filmmaking. There is perhaps a knife-edge balance to be struck between maintaining a female voice at the same time as retaining power in film.

As noted above, another way to make it in this man's world was to be there when needed. Rather than play at being a man, Seger notes that the gate was opened to some women writers precisely for their female perspective: 'Howard Hawkes, known for his strong women characters, hired

Leigh Brackett to write the scripts to many of his films (19); 'Such important studio heads as Irving Thalberg and B. Schulberg needed and valued the "woman's touch" that women writers brought, to help define the many women stars of the 1930s and 1940s. Even Jack Warner, who disliked women writers, felt he had to employ some to write for his major women stars' (18). What is the "woman's touch"? Seger suggests it includes, 'Character, behaviour, emotions, and relationships' (116). An emphasis on these elements is evident in Jhabvala's fiction and are certainly apparent in the films of MIP. The question is whether in the films they are attributable to her, a question partly obscured by the problems facing screenwriting study (as seen below). Seger's examples of the gatekeeper image indicates that, screenwriting was a role that women were more likely to be allowed into (so to speak) and thus 'screenwriting became the predominant outlet for women wanting to shape the substance of the images on the screen' (Francke 26).

However, as we have seen, the reputation of screenwriting positioned it as a supporting role rather than a powerful, creative or artistic one (such as the director's role). Acker, whilst pondering why women once outnumbered men in the screenwriting trade, describes writers as '*a fairly anonymous breed. They do their work quietly hidden away, while their conceptions are realized in the outer world by the director – the person, in recent film history – who also typically claims all the creative credit' (155). For a woman like Jhabvala then -- someone used to being an outsider without any designs to alter the status quo -- s*creenwriting is the ideal role: it is influential with a degree of creative power, yet it is not *seen* to be a position of power. Instead it is subservient to director (and producer) roles more often filled by men. It is a fittingly invisible role, a safe position where a woman can work within film whilst remaining on the fringes, without garnering attention and without threatening male dominancy.

Therefore, it is evident that the reputation of women in film has affected Jhabvala. Film history indicates that when men discounted early cinema, women thrived in the industry. When it became men's business, women became marginalised. However, when women are *allowed* into film, there

are success stories, like Jhabvala's. Jhabvala did not conceal her femininity as a means for survival in film (possibly because there was little need to within the working environment of MIP). Thematically speaking, female characters, their experiences (power), relationships and (subtle, quiet) ways of resisting patriarchy commonly feature across her work. Thus, rather than behave or write "like a man", Jhabvala writes about feminist concerns whilst also playing up to the image of her role as supportive, non-threatening to the dominant, masculine director-role. This is evident in the deferential way she refers to James Ivory and how she portrays her film work as inconsequential. These are her tactics for surviving in film: appearing as a non-threatening outsider quietly working on the inside. Whilst this strategy might account for her prolific career, the reputation Jhabvala courted as a mere woman, a mere writer must be challenged.

The Problems of Screenwriting Studies

This section seeks to explore the problems screenwriting study faces that have resulted in screenwriters/screenplays like Jhabvala/'s being understudied. Historically, the reputation of screenwriting implies it is not even worthy of academic attention thereby 'the screenplay has been made to disappear, within the fields of both literary and film studies' (Price, *The Screenplay* xi). Screenwriting, like Jhabvala herself, does not fully belong anywhere and has a convoluted relationship with the inside and outside. Caught between the word and image divide, screenplays are 'troublingly both inside and outside the film' (Price, *The Screenplay* 51) and 'too "Media" for English, too "English" for Media' (Gaffney 7). Thus, a simple reason why Jhabvala's screenplays have been overlooked is that screenwriting studies has only relatively recently gained traction and become established as a legitimate field. It now belongs within the Screenwriting Research Network (SRN), started in 2006 as a study group by Ian W. MacDonald because 'there was interest across the world towards research on screenwriting, but individual scholars tended to be isolated' ('About Us'). The SRN has brought together these scholars (spread across English, Film and Media departments) and their work by starting annual international conferences in 2008 and launching the *Journal of Screenwriting* in 2010. During this time, there were also significant publications by SRN members such as: *Screenwriting:*

History, Theory and Practice (Maras 2009), *Analysing the Screenplay* (Nelmes, 2010) and *The Screenplay: Authorship, Theory and Criticism* (Price 2010). Subsequently, Palgrave began its book series, 'Studies in Screenwriting', with *Screenwriting Poetics and the Screen Idea* (MacDonald 2013). Such work has established screenwriting as a legitimate critical field and dusted off its negative reputation. Prior to this twenty-first-century efflux of scholarly interest there were forerunners to the field who engaged with, or whose work illuminated, problems with studying screenwriting.

The Screenplay is Not Artistic Enough

As seen above, the dichotomy of art and industry afflicted the reputation of screenwriting. Consequently, many early ventures into screenwriting scholarship tackled the assumption that screenplays are not artistic or creative enough to garner public or academic attention. The strength of this belief is visible in the reactive, repeated argument that a screenplay is a form of literature: 'The Screenplay as Literature' (Gassner 1943); *The Screenplay as Literature* (Winston 1973); "Screenplays as Literature" (Morseberger and Morseberger 1975); *Criticism in Creation and the Screenplay as a New Literary Form* (Malkin 1980); *Rejected Offspring: The Screenplay as a Literary Genre* (Davis 1984); 'The Published Screenplay - a New Literary Genre?' (Korte and Schneider 2000); 'The Screenplay as Postmodern Literary Exemplar' (Kohn 2000). Price asks of the long crusade to establish the screenplay as a new form literature, how can it be new *still*? He suggests that the fact it keeps being considered so, indicates the argument is not convincing and is not taken seriously ('A Revolution'). Thus, it is worth asking, what is it about the screenplay that makes it unconvincing as an art form?

…Because it is Too Functional

Firstly, as Gassner indicates above, film-specific, industrial elements may detract from the art of screenplays. Although he seeks to demonstrate that screenplays are worthy of publishing and public appreciation, his edits and removal of 'technical jargon' and 'broken typography' (Gassner vii-viii) imply the unedited screenplay is not literary and enjoyable enough. Must it cut ties with the technical, film-specific half of itself in order to be accepted as literature? Writing at a time when cinema was still striving to achieve art status, Gassner was introducing the relatively unfamiliar form of the screenplay

to the public. The impulse to reduce what makes it stranger -- the film industry elements – is therefore understandable. However, that the screenplay form, including its industrial conventions, precludes enjoyable reading is not necessarily true. Price writes of his entry into screenwriting study through researching (and enjoying) unproduced screenplays. Having come from a literature background, he writes: 'It was only […] as I became more familiar with film studies as a discipline, that I began to encounter the argument that *because* the screenplay is an industrial form, *therefore* it is peculiarly difficult or unrewarding to read. My experience of reading unfilmed screenplays indicated that this was a non sequitur' [original emphasis] (*The Screenplay* ix). I have shared similar experiences, first approaching screenwriting before my film education as a more accessible (for me personally) form of creative writing. I attended an introductory course based on Philip Parker's manual *The Art and Science of Screenwriting* and consequently, screenwriting was taught to me as a conflation of art and industry conventions, neither one presiding. I have always read and appreciated screenplays as both. Whilst reading Jhabvala's screenplays, their form has not prevented me from smiling or laughing to myself in the hushed quiet of archive reading rooms. Ted Nannicelli notes 'there is a growing cluster of creative and appreciative practices that has emerged around web-based fan fiction in screenplay form' ('Script Fics') and argues that:

> theorists who claim the screenplay is not literature because of the kind of thing it is need to account for or explain away the fact that some screenplays indeed seem to be created and read as if they were literary works. Well-known examples […] include Samuel Beckett's "Film" screenplay, Carl Mayer's screenplay for *Sunrise: A Song of Two Humans* (1927), Marguerite Duras's screenplay for *Hiroshima Mon Amour* (1959), and Harold Pinter's "Proust Screenplay". ('The Ontology' 138)

Therefore, these practices call into question arguments that screenplays inherently cannot be literature or art works. Screenplays are both being written and read as creative, literary forms thereby it cannot follow that industry influences outweigh or obscure a screenplay's artistic merit.

…Because it is Incomplete

One constraint making the case for screenplays as literature unconvincing is their seemingly incomplete nature. Nichols claims it is 'difficult for the screenplay to be enjoyed as a literary form in

itself' because 'it is not and never can be a finished product' (xxxii). Coming from Nichols's introduction to *Twenty Best Film Plays*, this could seem contrary to the collection itself which has identified products finished enough to publish. Yet Nichols's suggestion is that film is the finished product the screenplay works towards. Likewise, Douglas Garrett Winston states, 'the writer should not intend that his script be complete in itself – as a full blown work of art – otherwise, there would be little point in filming it' (201). Why else, one might then ask, would you write a screenplay? The screenplay, of course, came into existence in order to aid film production. However, as Nannicelli's case study of Script Fic suggests, the use of the screenplay form has developed beyond being a precursor to a film. Another example Nannicelli notes is Cormac McCarthy's screenplays for *Cities of the Plain* and *No Country for Old Men*, which were written not to become films but seemingly as writing aids for the novels they became (*A Philosophy* 17). A teleological approach to screenwriting places film as the final destination and thereby deems screenplays subservient and inferior, the preparation for but not the artwork itself. Through the exceptions Nannicelli highlights, he argues that incompleteness or intending to be produced are not exclusive ontological components of the screenplay and thus cannot be argued to exclude them from being artworks ('Why'; 'The Onotology'). There are also recent practices of showcasing unproduced screenplays, which support this. In 2015 and 2017, the Mayhem Film Festival included live stage readings of unmade Hammer screenplays, *The Unquenchable Thirst of Dracula* and *Zeppelin V. Pterodactyls* respectively (held in the Hammer Script Archive at De Montfort University's Cinema and Television History Institute). Similarly, *The Script Department*, a podcast launched by John Finnegan in 2019, showcases original, unproduced screenplays which are read by actors: 'We believe that just because these great works don't go into production they are no less valid or deserving of celebration' (Finnegan). These practices therefore suggest that, although screenplays may be unproduced this does not prevent or reduce their interest or art.

As screenplays originated to aid production, it seems they are now often viewed as incomplete or inferior simply because, in that textually frozen moment, it is yet to be filmed (irrespective of whether the author intended it to be). However, it is possible that screenplays embodying that not-

yet-filmed moment is precisely what makes their study rewarding. Pier Paolo Pasolini suggests that before screenplays are made, or even if they are never produced, they can be considered '*autonomous*', '*complete and finished*' works (187), but we must also acknowledge their *'primary structural element is the integrating reference to a potential cinematographic work*' [original emphasis] (188). This 'desire for form', Pasaolini goes on, might result in critics deducing 'a coarseness and incompleteness of the entire work' but this would 'not [focus] on the correct critical point' (188). Instead, the correct focus is on screenplays' inherently dual nature as written, literary signs and concurrently, '*forwarding the addressee to another* [visual] *sign, that of the potential film*' [original emphasis] (188-189). Consequently, screenplays invite readers to collaborate, lending 'visual completeness' through imaginative visualisation and it is this that is particular to the form (189). For Price, Pasolini's is perhaps the most persuasive discussion of 'the relationship between screenplay and film' (*The Screenplay* 116). Nannicelli acknowledges that 'an important part of the experience of reading a screenplay involves visualization of, more broadly, the conjuring of mental imagery' (*A Philosophy* 208). This invites questions of those screenplays written without intending to be produced -- do they also equally inspire mental visualisation by merely being a *screen*play? For some literary theorists[4], reading literature already involves a process of mental imaging. Is it simply the origins of the screenplay form and our consequent expectations of it (to be filmed) that intensifies this process? This might suggest that the completion of a text through reading does not prevent its treatment as an artwork. Likewise, there are many cases of unfinished literary works which have been posthumously published -- Geoffrey Chaucer's *The Canterbury Tales*, Lord Byron's *Don Juan*, Franz Kafka's *The Trial*, F. Scott Fitzgerald's *The Last Tycoon*, Ernest Hemmingway's *The Garden of Eden* to name a few -- whose incompletion has not denied their celebration as artworks.

…Because it is Inseparable

Another argument against screenplays as autonomous artworks is that they are inseparable from their films. Nannicelli refutes this, specifically answering to Noël Carroll who argues that stage

[4]For example, Wolfgang Iser's *The Act of Reading: A Theory of Aesthetic Response*.

plays are artworks as they inspire multiple interpretations whereas screenplays are inherently tied to one interpretation: *the* film. Nannicelli counters that screenplays have the potential to 'be interpreted differently in the making of a different (but related) film' ('Why' 409), giving examples where a second film has sprung from the same screenplay -- the remakes of *Psycho* (1998) and *The Prisoner of Zenda* (1952) ('Why' 409-410) -- thereby demonstrating that inseparability from *one* film cannot be considered an ontological reason for denying the screenplay art status. Carroll also argues that screenplays are 'ontologically ingredients' in filmmaking 'rather than being independent artworks' (69). However, unmade films problematize this, especially the example of Script Fic above, for they 'are not intended to be associated with any actual film and never will be' (Nannicelli, 'Why' 410). Rather they indicate that, as Pasolini suggests, the screenplay is a textual object which can be approached as autonomous. Maras agrees that screenplays can be approached this way, yet he cautions that this 'tends to take the script out of its production context [and] restrict [its] intermediality' (48). He opposes autonomy and intermediality, defining the latter as being intermedial not only to 'a finished product' but also to the way screenplays sit between 'different contexts (industrial/artistic), media (word/audiovisual) and processes (writing/film production)' (48). His concern seems to be that treating screenplays as autonomous, artistic, word and writing-based would overlook the industrial, audiovisual and production aspects of screenwriting. Although, as Nannicelli notes in response to Maras, there are 'relevant screenplay writing and reading practices that take place outside the context of film production' ('The Ontology' 149), this does not account for overlooking the industrial and audiovisual conventions which still characterise the form. I suggest that accounting for the way both sides of such binaries affect screenwriting is key.

What Do We Study in Screenwriting?

The tendency to think of screenplays as inseparable from films indicates the issue of identifying an object for study, what Maras calls 'the object problem' (11). He notes, '[t]he line between where the script stops and where the film starts can […] be mysterious and blurry' (11). For example, Jhabvala would often (re)write dialogue or scenes once filming had already begun, responding to developing

needs during production. These rewrites and additions were usually faxed to James Ivory, meaning that a paper trail is left in the archives for some films where a final screenplay was followed by more loose, faxed pages. The line where Jhabvala finished screenwriting does not correspond with the final draft. This demonstrates Price's description: 'as they pass through production they are always in the process of transformation, to the point at which it is often difficult to speak of *the* screenplay of a film at all' (*The Screenplay* xi). It is common for there to be multiple drafts of a screenplay before a 'final' draft but even so, as Jhabvala's example shows, a screenplay is often altered during filming too. In contrast to discussions of screenplays as blurred or inseparable, Pasolini refers to screenplays as a 'concrete element' (187). Although it may not be possible to identify *the* screenplay, *a* screenplay (despite having earlier or later versions and being rewritten during filming) can still provide *an* object for study.

A problem that screenwriting scholars may face is simply accessing such objects. Particularly during the first half of the twentieth-century when the reputation of screenwriting was poorer, film scripts were not well kept. For example, 'a substantial archive of scripts written for […] Ealing [studios], survives only because it happened to be retrieved from a skip' (Price, *A History* 19-20). When the film industry treated scripts this way, it is unsurprising that 'Film scholars […] have tended to regard screenplays as, in effect, industrial waste products (Price, *A History* 19). Even if these materials reach archives, there might be difficulties finding them. If Suzanne Speidel had not published her article on the *Maurice* screenplays, I may not have discovered that King's College, Cambridge held screenplays for each of MIP's E.M. Forster adaptations. In 'The search for early British scenarios and screenplays', MacDonald puts out a call to readers for information on collections and recounts searching outside of the UK and struggles in knowing what materials institutions actually hold. Having found 'that the collection and preservation of textual material (including scripts, screenplays etc.) has been badly neglected by both academics and archivists, with a few honourable exceptions', the SRN has begun a database, The Screenwriting Archives and Resources Project, 'intended to draw together information on the collections that do exist, providing us with a greater awareness of what's available, and

therefore also – sadly – what is not' ('Screenwriting Archives'). As I mentioned in the introduction, the archival material I have accessed has been spread across the UK and the US, but there may well be materials elsewhere unbeknownst to me. The haphazard preservation, archiving and spread of screenwriting materials, presents problems for screenwriting researchers and might also affect the number of projects undertaken.

Another issue is that even when screenplays (or other screenwriting objects) are archived and accessible, they cannot help but be detached from their production context. Such is the nature of any archive. As Carolyn Steedman says 'you find nothing in the Archive but stories caught half way through: the middle of things: discontinuities' (45). This is especially the case for this thesis where adapted screenplay drafts capture their stories between novel and film. As Maras indicates, it is important not to forget the context within which screenplays are written yet it is equally important to acknowledge that in the archive screenplays are detached from that context. Knowing the way in which screenplays were used (for attracting actors or funders, for legal functions, for shooting), may be impossible. Thus, archival materials are 'partial truths, fragments that shed light on some moments of being while obscuring and shadowing others' (Tamboukou 10). What is missing from the archive is sometimes just as interesting as what is there and can prompt salient questions. For example, original screenplay drafts for *The Householder* are not included in The Ruth Prawer Jhabvala Papers. Is this because, as her first foray into screenwriting, Jhabvala did not want it included? Was it simply lost? It is impossible to know how much is missing from an archive and how significant the moments of 'light' really are.

One method for tackling such gaps and fragmentation is to broaden the range of materials utilised for screenwriting study. Jamie Sherry notes that there are many 'developmental paratexts' which move beyond a focus on the screenplay, which include 'the one-page outline, treatment, beat sheet, television series bible, shooting script, set and costume design outlines, and […] the storyboard' ('Adaptation Studies' 25). Such documents can provide a better understanding of the production

context within which a screenplay was written. Thus, in answering the object problem of what to study, this thesis studies a variety of precursor texts as well as utilising published interviews to glean insights into what was shared between those working on the screenplay. Maria Tamboukou suggests that the role of the archival researcher involves piecing together the 'researcher's cut': 'an agentic intervention shaping the form of the research that will emerge as a report, an article or a book' (10). I acknowledge that this thesis presents a 'cut' of the archival materials available to me, and that fragments have been selected by me based on my research focus on Jhabvala as a marginalised author and adaptor, and my preoccupation with outsider voices, women's experiences, and collaboration. The voice of Ruth Prawer Jhabvala I hear is the result of certain constructions of her through archives and this thesis itself is another construction.

How Do We Study Screenwriting?

The problems of screenwriting study outlined so far indicate that it can be approached as an object or as a process. Firstly, screenplays can provide objects for study (although singling out *a* screenplay might be problematic) and critics have approached them as literary objects. Kevin Alexander Boon argues that screenplays 'are as amenable to literary critique as poems, novels, and stage plays, and […] they can be examined independent of their individual performances' ('The Screenplay' 260). Befitting the period in which screenplays surfaced, they share modernist imagism's poetic characteristics: privileging concrete over abstract; favouring suggestive language; efficient word usage; 'poetic "concentration"', 'compress[ing] much in a limited space'; exactness; rhythm; and realistic speech (Boon 260). He also draws parallels between 'the narrative rhythm of modern prose' and that of screenplays: both 'privilege the objects of experience and sharp, concise presentations of crisp imagery and action' (265). Therefore, it is possible to examine screenplays as modernist, imagistic literature. However, this does not account for screenwriting's unique qualities and incorporate industrial influences also inherently at play.

The reoccurring claim of screenplays as literature indicates a need to shed the negative reputation of screenwriting as exclusively industrial labour, as hack work. However, skilled

screenwriting involves a balance of art and industry, which is precisely what makes screenplays interesting objects for study. Jill Nelmes argues that 'the screenplay is a form worthy of study' and although screenplays have similarities with other literary forms, it is their 'differences in particular that […] need to be recognised' (107). Rather than ignoring the screenplay's industry conventions, Nelmes suggests incorporating them into a consideration of screenplays' art and creativity:

> the Cahiers du Cinema directors […] argued that the director in some circumstances could be seen as the creative force behind the film. These directors were able to work within the film industry and yet managed to rise above the constraints of the process. I am not suggesting that this model be emulated in terms of screenplay writing but it is certainly a way forward in thinking about how to approach the screenplay in an academic sense and a move away from the concern that the screenplay is not a creative form. (108)

The art of screenplays is therefore in how they create and work with and within industry constraints of the form or craft. Nelmes asks, 'Surely all art forms have an element of craft?'; 'Renaissance painters' and 'sonnet writers of the sixteenth century', for example, created art within the constraints of their craft (109). Nelmes indicates that screenwriting craft involves problem-solving as she lists questions writers will ask of their work, for example, 'is the central idea there, is there a backbone to the story, are the characters working, is there a logic to the characters and their actions, are there key emotional moments?' (111-112). These questions might be asked of any narrative form but in this case their answers will likely be steered by film conventions like the three-act-structure or industry expectations such as target audience. When studying screenplays, instead of asking if these elements exist, we might ask why and how they do. For example, how are the key emotional moments presented and created? Do they follow screenwriting doctrine in terms of their pacing throughout the script? Has budget, genre conventions or anticipated editing affected the way they were written? Such questions open possibilities for understanding both artistic and industrial influences behind the writing. I agree with Nelmes and Maras (73) that screenplay analysis should encompass rather than divide creativity and craft, art and industry, the 'technical' and 'poetic' binaries because both are so interwoven within screenplays themselves.

Maras argues that '[t]echnical and poetic forms of reading the screenplay do not exist in neat opposition', giving the example that a 'lighting director, for example, may find some evocative part of the poetry […] crucial in the lighting of a scene' (73). Claudia Sternberg provides a classification of different types of writing within a screenplay, which aid an understanding of the poetic and technical aspects of screenplays as being intertwined. In *Written for the Screen* (1997) -- the first sizeable consideration of the screenplay as a text -- Sternberg divides the screenplay into 'scene text' and 'dialogue text'. The latter is self-explanatory; the former comprises three different functions. Firstly, the '*mode of description*' which 'is composed of detailed sections about production design in addition to economical slug-line reductions'. Secondly, the '*report mode*' which is 'typified by events and their temporal sequence' and finally, the '*comment mode*' which 'explain[s], interpret[s] or add[s] to the clearly visible and audible elements' (73). Each of these modes might be said to have technical influences in mind. The report mode might indicate actor's movements or those of props or set. The description mode could influence costume, lighting, set design, art direction, location scouting, casting. The comment mode (which theoretically should not exist if screenwriting manuals are to be believed; it cannot be filmed) could suggest tone, atmosphere, anticipate 'directorial input' (Sternberg 231) or the input of any film collaborators such as those involved in lighting, editing or music. These modes can also be approached from a poetic perspective. For instance, certain characteristics of imagism such as compression and 'crisp imagery and action' (Boon, 'The Screenplay' 265) might be found especially within descriptive and report modes. As Maras indicates, the poetics of the writing across these modes could aid a variety of technical functions.

Screenplay products can thus be approached in various ways. To focus on process, Maras posits the concept of 'scripting' which focuses on ''writerly' input or collaborations across different areas of production' (2). Scripting befits discussions of screenplays as incomplete and intermedial by acknowledging that they are one part of a continual writing process that is not exclusively word-based. Writing for the screen can thus include non-literary concepts of writing. Maras lists cinematography as 'writing with light' (Storaro qtd. in Schaefer and Salvato 220), the director's 'cam*é*ra-stylo' (Astruc),

editing as writing with recorded shots and acting as writing on screen (2). The panels and papers of the SRN conferences reflect that screenwriting is often treated as a 'scripting' process.[5] A consideration of process encourages an understanding of production context alongside the screenplay as well as its relationship to the future film and its readers.

MacDonald proposes applying the concept of poetics to screenwriting, 'or the study of 'the finished work' (whatever that might be) 'as a result of a process of construction' (*Screenwriting Poetics* 1). He argues that '[w]hat is […] insufficient is a focus only on the written script; much more is shared than a paper document, however central' (4). Poetics encompass 'the actual practices of how [screenplays] are written, and the institutions, individuals and beliefs that lie behind them' (2). The archives that informed this research project especially demonstrate how much more is shared beyond screenplay drafts. Correspondence, for example, often reveals screenwriting poetics. What this example, alongside MacDonald's statement, also suggests is that much is communicated besides what is documented and is therefore, unfortunately, often missing and/or lost. Whilst this should be borne in mind, poetics is a particularly fitting approach for my aim to explore Jhabvala's contributions to the films she worked on because it allows for a study of her practices and beliefs as an individual and how these interacted with others' influences on the films.

MacDonald also provides a means of approaching products of screenwriting within an understanding of the process. His notion of the 'screen idea' conveys 'what is being striven for, even while that goal cannot be seen or shared exactly. […] as the screenwork develops, each draft script becomes one more fixed version of the screen idea' (4). The screen idea accounts for the screenplay as a fluid text (incomplete, never concrete) yet it also allows for screenplays (however many) to be dealt with as complete works at the moment the final page was printed or pulled from the typewriter

[5] For instance, 2019's conference includes: Marcela Amaral's 'New Screenwriting methods: Intermediality and "colliding" realisms in Boyhood and The Class'; Eleanor Yule's 'Sensorial Femmage': An alternative screenwriting methodology using "weaving' and "piecing"; Jorge Palinhos's 'Expecting the unexpected: Mike Leigh and the authenticity of improvisational scriptwriting'; and Claus Tieber's 'Writing with Music: Self-reflexivity in the screenplays of Walter Reisch'.

or likewise. Multiple precursor texts capture the screen idea or elements of it (outlines, character profiles, story boards etc), and are also objects of screenwriting which illuminate the process and production context. Each document captures a frozen moment of the screen idea at a particular time in development and production.

Concepts of scripting and poetics inevitably draw attention to the collaborative nature of screenwriting. Scripting is open to the writerly contributions of anyone in film production and poetics similarly invites a consideration of the individuals involved in filmmaking and their beliefs which have steered the screen idea. MacDonald describes the screenplay as 'one record of the shared screen idea, re-drafted in stages as the collaboration proceeds, a location for, and partial description of that shared idea, representing a framework within which others will work' (*Screenwriting Poetics* 5). Screenplays written within a production context aim to share an idea of the potential future audio-visual work. In this context, the screenplay and screenwriting are inherently collaborative, an open text 'that invites directors, actors, and other members of production crew to find correlatives for the verbal text within their own fields' (Price, *The Screenplay* xiii). Particularly in the context of Hollywood film production, screenplays are often collaboratively written in the sense that they are revised, edited and added to often without the different writers communicating. Consequently, initial screenwriters of early drafts might find themselves losing creative control. MacDonald presents the Screen Idea Work Group (SIWG) whose 'core membership might, in film, conventionally consist of 'the triangle' of producer, director and writer, but could include anyone who has the power to join it – executives, funders, bankable stars' (*Screenwriting Poetics* 74). MIP follows this core triangle of producer Merchant, director Ivory and writer Jhabvala and, as we shall see, the development process of different films introduces other stakeholders to the SIWG. The SIWG involves understanding how individuals involved in development operate in specific production conditions 'at that time and place, including the social perceptions of status and personal dominance that apply in that space' (*Screenwriting Poetics* 72). Ivory, for example, ensured his contracts with studios and funders specified that he had sole control over the final edit of the films he directed. Understanding the way in which the core triangle of MIP's

work group interacted, is key to placing Jhabvala's contributions within this context and better understanding her authorial mark. The SIWG particularly aids work in highlighting marginal, so-called lesser voices in film production, valuing all who input but at the same time accounting for power balances.

This section on screenwriting studies has raised many questions. Is the screenplay literature? How do we account for its industrial and artistic conventions, its autonomy and intermediality, and its use of words whilst signifying a potential audio-visual future? How do we account for the products as well as the process of screenwriting? Rather than add to the arguments that the screenplay is literature, I approach screenplays as literary, artistic and enjoyable enough to be worth critical attention. What makes the screenplay an unusual form and rich for study is the many contradictions it embodies: 'both inside and outside of film', poetic and technical, craft and creative, word and image based, complete yet incomplete, autonomous but intermediary, a product whilst also part of a process. I utilise the various approaches to screenplays outlined here, treating the screenwriting process of the films Jhabvala worked on as fluid and collaborative whilst approaching her screenplays amidst this process as products that capture it.

The Problems with Adaptation

With fifteen of Jhabvala's twenty-six film credits being adaptations of novels, and another three adapting a partial play, biography and history (see Appendix 2a), it is worth examining why Jhabvala's screenplays have been neglected within adaptation studies and how to resolve this. Firstly, like screenwriting, adaptation has been considered a lowly practice in film history as Deborah Cartmell and Imelda Whelehan's book title *Screen Adaptation: Impure Cinema* indicates. This reputation resulted in an initial exclusion of film adaptations from academia at the beginning of the twentieth-century and Cartmell and Whelehan identify reasons why:

> Cineastes […] resented film's reliance on literature [..]; writers and literary scholars felt […] that bringing culture 'to the masses' could […] potentially destroy 'culture' altogether; […] logocentricism, or a belief in the primacy of the written word, has prevailed, resulting in

> unfavourable comparisons between film and book in which the book always wins; prejudice that you can't mix art with money has persisted; the notion that there has to be a single author in order for a work to be regarded as art has not gone away […]; the idea that an adaptation can only be a copy of a literary text has resulted in the form being regarded in an inferior light (127-128)

Here, hierarchical binaries plaguing adaptation study (several of which we have already encountered in screenwriting study) are indicated, such as literature/film, high/low culture, word/image, art/commercialism, single/multiple authorship and original/copy. With adaptations, especially film adaptations, mostly being associated with the inferior sides of these binaries, it is unsurprising that screenwriting, already considered inferior, is neglected within adaptation study. If screenplays are already 'troublesome ghostl[y]' forms (Price, *The Screenplay* xi), then adapted screenplays are furthered obscured by the (often clearer and more highly regarded) presence of adapted texts. If screenplays are ghosts, are adapted texts poltergeists making their presence more strikingly felt or perhaps possessing their adaptations?

Comparative Case Studies

The dominance of the adapted text is apparent in fidelity discourse around adaptations, whereby the adaptation "copy" is compared to its "original" and marked for its moments of infidelity. Comparative textual analysis became the prevalent methodology of adaptation studies for much of the twentieth century, having derived from literary studies of canonical works on film. As mentioned above, many early films adapted and willed their "possession" by literary texts in order to borrow artistic credibility. Popular perception of film as a mass culture, commercial endeavour 'results in an almost unconscious prioritizing of the fictional origin over the resulting film, and so the main purpose of comparison becomes the measurement of the success of the film in its capacity to realize what are held to be the core meanings and values of the originary text' (Whelehan 3). Therefore, comparative analysis relies upon and reinforces the hierarchical opposition of literature over film and original over copy, leaving little room for intermediary texts like screenplays. Screenplays struggle to fit within fidelity discourse, torn between remaining faithful to their literary origins whilst also serving film.

That fidelity discourse and comparative methodologies became dominant in adaptation studies may indicate a general interest in differences between mediums. George Raitt suggests 'it is a fascination with "difference," under the mask of fidelity, that may account for our apparent "secret yearning" for fidelity' (55). Adaptation provides a prime focal point (of a shared story) for examining differences between art forms. The seductiveness of difference which manifests as fidelity discourse is evident in the abundance of comparative case studies, which, for Simone Murray, made the field somewhat stagnant with 'the frankly unilluminating finding that there are similarities between the two mediums, but also differences, before moving on to the next book-film pairing to repeat the exercise' ('Materializing' 4). Murray indicates the specificity of case studies, being 'individual', 'disparate' and 'piecemeal' thereby overlooking broader theoretical or methodological issues of the field ('Materializing' 5). Traditionally, comparative case studies expose differences between novel and film but consequently keep the forms oppositional and rivalrous. Alternatively, Kamilla Elliott proposes a 'looking glass analogy' which acknowledges differentiation whilst also viewing novel and film as intertwined. The analogy emphasises reciprocity 'rather than a one-sided usurpation' (*Rethinking* 212), thereby negating fidelity discourse. Through the looking glass,

> the otherness of categorical differentiation (word/image, visual/verbal, eye/ear, etc.) [becomes] an integral part of aesthetic and semiotic identity […] Two arts contain and invert the otherness of each other reciprocally, inversely, and inherently, rather than being divided from the other by their otherness. (*Rethinking* 212)

This analogy allows for an identification of differences in a film adaptation whilst also reflecting on the adapted novel. Identifying what is different or missing from an original also illuminates what has been gained through adaptation. Reciprocity replaces fidelity.

Word Versus Image

What the looking glass analogy also suggests that fidelity discourse does not, is that word and image are connected more than they are divided. The word/image dichotomy 'obscures the "languagedness" of the image and the visuality of the word, whether literally through its graphic image or through the images it elicits in the reader and the viewer' (Shohat 42). For Elliott, 'verbalizing and

visualizing' are 'connected rather than opposed cognitive processes' which 'inhere looking glass fashion. The cognition of mental images and of perceptual images has shown to be a directly inverse process' (*Rethinking* 222). Therefore, adaptation possibly acts out this inverse process, producing perceptual images from the cognition of mental images and vice versa in the case of novelizations of films. If adaptation is a looking glass, does it reflect what the other text lacks, visualising the verbal, for example? Ella Shohat suggests that visualisations of the verbal have been perceived 'as an inherently idolatrous betrayal' because of 'faith in the sacred word' and a 'biblical injunction against the fetish of the image' (24). She argues that, deriving from creationist, originary theologies, the word is held 'sacred', accessing 'higher truth' whereas the image is a 'profane' 'copy', an 'infidelity' and 'denigration' (42-43). However, Shohat argues for a move beyond this logophilia and iconophobia, '[t]ranscending such false dichotomies as the "visual" and the "verbal"', or word and image, partly because it 'underestimates the potential of film language' by limiting cinema to visuals (43).

A way in which to transcend is to acknowledge the hybridity of mediums, especially cinema. Elliott explains that the disciplines of literature and film have fed their opposition by pressing 'an illusory aesthetic of its form as verbally or imagistically "pure."' ('Novels, Films' 4) because '[t]raditionally, pure arts have been more highly valued than hybrid ones' ('Novels, Films' 7). This illusion of purity is 'imprecise and reductive' according to Shohat who indicates the hallowed book can be transformed 'into multiple realms in which the word, images, sounds, dialogue, music, and written materials all constitute, together, the complex space called the cinema' (43). Elliott demonstrates that neither form is pure as both utilise images or words in novels and films respectively, for example with illustrations and intertitles. Thus, 'the casting of novels and films into word and image camps, respectively, may have done more to obscure and falsify interdisciplinary study than to elucidate it' (Elliott, 'Novels, Films' 17). With the illusion of purity shattered, adaptation becomes a more acceptable, natural bridge between word and image, literature and film. Rather than an impossible feat of fidelity, adaptation can be seen as proof of their connectedness. Adaptation of literature to film makes 'impurity' (uncomfortably) apparent due to the foregrounding or reliance on the written

word -- although many films rely on the written word of a preceding screenplay. Screenplays' conventional formatting incorporates film's hybridity: dialogue text is centred on the page; visuals are included in the scene text and sounds are capitalised. Within adaptation then, screenwriting seems to be the obvious centre between the (false) word and audio-visual binary but, counterintuitively, has been viewed as the least significant.

Destabilising Source Texts

As well as breaking down binaries in a postmodern fashion, adaptation studies, also influenced by structuralism and poststructuralism, destabilised the adapted text as centre. The field drew upon intertextuality to question the originality and purity of a source. Deborah Cartmell suggests that the 'pleasure […] derived from […] intertextuality' is 'the defining principle of any adaptation' ('Introduction' 27) and that 'the search for an 'original' or for a single author is no longer relevant in a postmodern world where a belief in a single meaning is seen to be a fruitless quest'. Instead, 'we read adaptations for their generation of a plurality of meanings' ('Introduction' 28). Thus, intertextuality encourages us to consider a multitude of textual influences on adaptations, negating the importance of originality and sources. It also suggests that there is no such thing as *the* source, only one textual influence in a web of others. Thomas Leitch explains that,

> The question adaptation study has most persistently asked -- in what ways does and should an intertext resemble its precursor text in another medium? -- could more usefully be configured in dialogic terms: How and why does any one particular precursor text or set of texts come to be privileged above all others in the analysis of a given intertext? What gives some intertexts but not others the aura of texts? More generally, in what ways are precursor texts rewritten, as they always are whenever they are read? ('Twelve Fallacies' 168)

Dialogism is more fruitful because it suggests the agency and creative response of adapters to precursor texts rather than the restrictive and subjective "shoulds" of adaptation. Leitch's questions are applicable to screenplay study: encouraging a consideration of how an adapted text and screenplay(s) are employed in studying an adaptation; linking to discussions on what makes a screenplay approachable as a text in its own right; and suggesting an emphasis on studying adaptation processes, precisely the approach of this thesis, which for film most often involves screenwriting. Jack

Boozer, one of the first to write about screenwriting in adaptation studies, states that the 'transmedial screenplay' is 'the most consistent and crucial example of intertextuality at work' ('Introduction' 1). Therefore, if 'the intertextuality of [an] adaptation' is a 'primary concern' (Cartmell, 'Introduction' 28), the adapted screenplay is clearly a ripe site for study that has heretofore been largely missing from the field.

A dialogic approach also emphasises adaptation as a response to, rather than a straightforward transposition of, an adapted text. Thus, adaptations can be viewed as '"readings" and "critiques" and "interpretations" and "rewritings"' (Stam, *Literature* 5), emphasising an adapter's agency and creativity, which under a fidelity approach was disavowed. Linda Hutcheon states that 'adaptation always involves both (re-)interpretation and then (re-) creation; this has been called both appropriation and salvaging' (8). The former is associated with aggression and purposeful infidelity whereas the latter suggests preservation albeit not without infidelities. Whilst salvaging, an adapter chooses what requires change in order for the rest to be preserved. Hutcheon describes appropriation as 'taking possession of another's story, and filtering it, in a sense, through one's own sensibility, interests, and talents' (18). In either case, adapting is 'creating something *new*' [my emphasis] (Hutcheon 18) and therefore 'one way to think about unsuccessful adaptations is […] in terms of a lack of creativity and skill to make the text one's own and thus autonomous' (Hutcheon 20-21). Adaptation studies has thus shifted away from a blinkered focus on the adapted text as original and singular source, prioritising its author's vision. Fidelity can instead be viewed as undesirable (Stam, *Literature* 4) and the agency of adapters provides an alternative focus (certainly for this thesis). However, the pervasiveness of auteur theory means that there is a tendency to see directors, rather than screenwriters, as adapters. Directors who have many adaptations in their oeuvre, such as Stanley Kubrick and Alfred Hitchcock, have dedicated publications -- *Stanley Kubrick: Adapting the Sublime* (Pezzotta); *Stanley Kubrick and the Art of Adaptation* (Jenkins); *Kubrick and Adaptation* (Hunter); *Hitchcock at the Source: The Auteur as Adapter* (Palmer and Boyd); *Hitchcock and Adaptation* (Osteen) -- but where are the publications dedicated to frequent adapter-screenwriters such as Sidney Howard

and Robin Swicord? Other than Sarah Cardwell's *Andrew Davies* and the *Journal of Adaptation in Film and Performance*'s special issue on Andrew Davies (Blackwell and Hayton), there are very few (if any) bibliographic approaches to adapting screenwriters. Hutcheon notes that although 'the director is ultimately held responsible for the overall vision and therefore for the adaptation […] someone else first interprets the adapted text and paraphrases it for a new medium before the director takes on the task of giving this new text embodied life (85). This is reminiscent of Jhabvala's comments at the opening of this chapter, suggesting that the screenplay is not the stage at which an adaptation gains new life. Despite acknowledging that the screenwriter first interprets, Hutcheon does not mention the second phase of adapting: creating. This may be an oversight, but it indicates why screenwriters have still been overlooked in adaptation studies even with an interest in adapters: screenwriting is not generally considered to be creative. Despite often being the first in movie production to respond to a text, screenwriters tend not to be considered as having voices or the power with which to respond and create. Thus, although adaptation studies have embraced and expected difference for the adaptation to be made autonomous, the agency of screenwriters in this process is largely overlooked still.

Authorship and Industry

Jack Boozer, in *Authorship in Film Adaptation*, is one of the first to argue the importance of screenplays in adaptation studies. They 'can reveal the transformational decisions that account for a change in medium, as well as the initial story and dialogue alterations that point to the conceptual goal of the film adaptation' ('Introduction' 9). Boozer also argues,

> To say that a film adaptation is an intertextual product of its time in cultural and industrial ways beyond the personal input of its makers is a valid point, but this should not rule out considering the ways that a film's key creative team chooses to respond to these kinds of forces. The essence of intertextuality in adapted cinema resides first in the multistage collaborative process of adaptation itself, which may be recognized as specifically intratextual work. Although locating authorial intent is hardly a new goal in book-to-film studies, […] tracking the apparent goals and developmental processes within a specific adaptation project

> can be a useful alternative or supplement to more broadly intertextual (dialogic) critical approaches. ('Intratextuality' 198-199)

Rather than considering authors as dead, Boozer emphasises their agency in responding to cultural and industrial forces as well as texts. This thesis follows his approach to authorship in adaptation as collaborative whilst finding the merit in tracking authorial intent. He suggests that this approach broadens established dialogic, intertextual criticism. As he touches upon, authorship in adaptation historically has focused on the source author and the ways in which their authority is adhered to and marked within an adaptation. However, as Cartmell remarks, 'the role of the author of the literary text in a film adaptation can be no more than that of a cameo' ('Introduction' 27). Tropes such as the adapted book itself featuring in opening sequences or including the author's name in marketing, opening credits or even in the film's title itself (e.g. *William Shakespeare's Romeo + Juliet* [1993]) may suggest an adaptation's authenticity but such markers are not necessarily authorial stamps. Shifting away from literary bias, adaptation studies embraced auteurist approaches, which James Narmore prefers 'because they are less reverent toward literature'; 'the auteurist approach relies on a metaphor of performance […] but it emphasizes difference rather than similarity, individual styles rather than formal systems' (8). Auteurism is perhaps a shift to film bias, shaking off fidelity concerns and instead prioritising an adapter's agency and desire to change and refract the story through their own vision. 'Individual styles' is a noteworthy term in that, whilst the adapter becomes more valued, the blinkers of auteurism focus on one individual filmmaker as the adapter, usually the director. Leitch notes that Hitchcock, Kubrick and Walt Disney are viewed as auteur adapters not because of their contributions but because of their individual styles, ability to wrestle power from other potential authors and create a brand, persona or performance as auteur ('The Adapter' 107). Chapter 2 of this thesis draws upon Naremore's comment on performing authoring and Leitch's methodology -- in order to understand the way his adapters are established as auteurs, Leitch includes research into the ways they worked with, or suppressed, others. Implicitly, this accounts for film adaptation's collaborative nature. Similarly, in studying the ways female filmmakers authorize themselves, Shelley

Cobb takes a dialogic approach: 'Collaboration in adaptation, then, removes authorship from fidelity discourses and its inevitable hierarchy. A model of coauthorship and collaboration sidesteps these power struggles for an emphasis on the complexities of the conversation between and amongst all the participants' (14). Rather than the exclusionary model of auteurism, pursuing the complexities of conversations surrounding adaptation illuminates more about the process and conditions of production. Cobb puts forward the view that 'in opposition to the individualistic and masculine image of the auteur, collaborative authorship makes space for the woman author to authorize herself' (2). I would expand this to any marginalized authors/filmmakers. Thus, this approach is salient to this thesis in that the conditions in which Jhabvala worked were highly collaborative and I argue that she has utilised this opportunity to authorize herself.

Simone Murray criticises adaptation studies' past for its limited methodology of comparative textual analysis. Such analysis is '[d]ematerialized, immune to commercialism', overlooking 'cultural institutions, intellectual property regimes, or industry agents that might have facilitated [an adaptation's] creation or indelibly marked its form', 'commerce, Hollywood, global corporate media', 'political economy, book history, or the creative industries' (Murray, 'Materializing' 5). Instead, Murray argues that these missing elements are vital for understanding *The Adaptation Industry* and encourages the analysis of (auto)biographies, cultural publications (e.g. magazines, reviews), trade publications, archives, interviews, and para-and extra-textual evidence ('Materializing' 13). Rather than studying adaptation as texts in a commercial vacuum, this approach accounts for the way in which economy, industry, finance and legalities determine meaning and affect adaptation production. As Cartmell states, scholars 'should relish the idea of adaptation studies as "exploitation," reflecting on the commercial and material conditions (rather than a single literary text) as what really underpins the field' ('Adaptation as Exploitation'). Including such reflections and analysis of a broader, more marginal range of materials enables examination of 'the how and why of adaptation from the perspective of [… those] who actually made adaptations happen' (Murray, 'Materializing' 7). Such an

approach to adaptation industry serves this thesis' objective of understanding the work of a particular contributor whilst remembering the collaborative as well as industrial influences affecting them.

Conclusion: Marrying Adaptation and Screenwriting Fields

This chapter has explored the ways in which negative attitudes towards film in general, women in film, and screenwriting as creative may have affected a neglect in academia of screenwriters such as Jhabvala. In subsequent chapters we see that she expressed the latter attitude herself. Adaptation studies' history of comparative textual analysis and privileging word over image, original over adaptation, literature over film means that screenplay study did not have a place. However, shifts towards studying adaptation industry and collaborative authorship makes space for screenplay analysis. Screenwriting studies as a field is relatively young and its beginnings, (not unlike adaptation studies) has seen scholars staking a claim to academic attention. Interestingly, I argue that the problems causing screenplays to be side-lined are precisely what makes the screenwriting studies field a rewarding match for adaptation studies. Their ghostly nature, being both inside and outside of film, offers a prime bridge between literary source and adaptation. For Boozer, adaptation studies' traditional methodology 'overlooked the critical, interpretive screenwriting stage that most nearly conceives what the organization, direction, and intent of the adaptation is to be' ('Intratextuality' 197-198). In this way screenplays serve functional, industrial and artistic purposes, the former answering Murray's call for approaching the adaptation industry. Likewise, the incompleteness of screenplays as texts waiting to become other texts matches concepts of 'Adaptation as an Open Process' (Zeng) or continual as I will explore in Chapter 5. Also, the multiplicity and fluidity of screenplays as texts in transformation make them ideal for studying adaptation process.

As well as bridging the literature/film or word/image divide, a screenplay's intermediary status also blurs the original/copy or source/adaptation opposition. All adapted screenplays may be 'copies' of their source, however, '*all* screenplays […] serve as source materials to be adapted' (Millard, *Screenwriting* 83). Adapted screenplays may act as a copy/adaptation of a novel, for example, as well

as an original/source, inspiring a film. This means that concepts or theories of adaptation may be applied to screenwriting (which I do using Kamilla Elliott's work in Chapter 5). As well as possibilities for utilising each field in the study of the other, screenwriting and adaptation studies have faced similar rhetoric. MacDonald states,

> the ideology of the screenwriting process is one of narrowing, straitening, honing and crafting. It suggests movement towards '**correctness**', towards **one solution** to the problem of telling this story, or towards the right story to be told. This view restricts our own understanding of what screenwriting is, directing us to accept it as **a process of translation, adaptation** from a range of other texts (including those as yet unwritten) into something workable and functional, to be realized later by a director [my emphasis] (*Screenwriting Poetics* 18)

This implies that screenwriting is driven by a "correct" way to tell a story, similar to adaptation studies' fidelity discourse. MacDonald also suggests that such a view, like adaptation, restricts an understanding of screenwriting. Linking back to Leitch, rather than asking what an adaptation should be, perhaps MacDonald would agree that asking how and why decisions are made during production are also more pertinent to screenwriting studies. Although there is a hint of stigma towards adaptation in what MacDonald says, he suggests screenplays are not merely side documents of a process, subservient to directors, thus supporting a consideration of screenplays as products deserving study in their own right and also valuing the agency of those involved in their making.

Both adaptation and screenwriting fields face a distinction between product and process. In adaptation studies, as seen through the aforementioned arguments of Murray, process has been overlooked in favour of product. Hutcheon argues for the 'study of adaptations as adaptations; that is, not only as autonomous works' (xvi) and proposes '[a] doubled definition of adaptation as a product (as extensive, particular transcoding) and as a process (as creative reinterpretation and palimpsestic intertextuality)' (22). (Adapted) screenplays can be both: they are (adaptation and) screenwriting objects however incomplete, and also, in their fluid, transformational state, part of a process, documenting frozen moments of screenwriting (and adapting). Fittingly for this chapter, Jamie Sherry explains that, '[f]or Hutcheon, adaptation studies requires a methodology that functions **both inside**

and outside the text' [my emphasis] ('Adapted Screenplay' 100): 'a theoretical perspective that is at once formal and "experiential."' (Hutcheon xvi). Consequently, adaptation and screenwriting can be viewed as either product or process yet viewing them as both allows for a greater understanding. Exploring adaptation process is prioritised in this thesis, with it being a lesser studied area, and screenplays aid this uncovering of process because of, rather than despite, their "issues". As Sherry argues, 'it is actually the diverse, unstable and incomplete nature of the screenplay that can offer us some of the most profound insights into remediation' ('Adaptation Studies' 26).

However, as Sherry notes above, the screenplay is not alone; there are a multitude of intertexts and para-texts produced during film adaptation which illuminate the process. He asks why should these documents be analysed, what benefits they offer and, 'more pertinent[ly]', 'why scholars or critics should strive to incorporate all of these elements that constitute the 'whole' of adaptation' and 'how can a definitive 'whole' be quantified, or achieved?' ('Adaptation Studies' 23). For the purposes of this thesis, such marginal documents uncover the contributions of marginal film workers, particularly screenwriters who are seldom considered as authors. These texts dispel myths of a source's prevalence and of auteurs, destabilising portrayals of monopolised authorial power (such as those of Hitchcock, Kubrick and Disney). The 'whole' of adaptation is perhaps impossible to quantify or achieve (especially when studying those that have passed; 'live' scholarly documenting of the process might improve the prospect) but I view the goal as worthwhile simply for the pursuit of knowledge. For Mark O'Thomas, film's ability to project frees screenplay from formal constraints so that it becomes a 'referent for its cinematic other -- something that can be enjoyed for itself but like adaptation needs to be experienced *as* a play on the screen to be fully appreciated and fully understood' (247). Like an adaptation, screenplays can be treated as discrete texts but reading them alongside their future texts or hypotext, enriches the intertextual readings and interpretations of discourse across texts. It follows that adaptation studies opening up to include screenplay and other intertexts will add to our understanding. Although this is an intensive, time-consuming methodology, it proves fruitful in exposing the influential work of marginalised filmmakers and adapters.

One final connection between adaptation and screenwriting studies that inspires the approach of this thesis to Jhabvala's work is the theme of conversation and collaboration. Film is inherently collaborative and 'there are multiple makers and therefore arguably multiple adapters' (Hutcheon 83). The aim is not to displace director-auteur-adapters with screenwriter-auteur-adapters. Auteurism constitutes a blinkered portrayal of authorship rather than a fuller picture of the people involved. Even the Special Issue of *Adaptation* dedicated to 'auteur of adaptation' Stanley Kubrick, specifies that 'collaborative adaptation, was crucial to realising his personal vision' (Hunter, 'Introduction' 278). As Cobb argues, the metaphor of conversation 'destabilizes the binaries of adaptation that centre on the materiality of the two texts […] by making room for other participants' (12). Likewise, MacDonald employs the same metaphor to screenwriting: 'the whole of screenwriting is a conversation, about what people want to say as well as how best to say it. That is why it is significant, and why -- despite the difficulties in identifying and understanding it -- we should continue to study it closely' (*Screenwriting Poetics* 26). Considering this for an adapted screenplay encourages us to view any adaptation as being in a conversation with its source and intertexts about how best to tell a story. Making room to listen to the conversation involved in screenwriting and adaptation processes, illuminates how crucial collaborative authorship is to understanding the development of adaptation and promoting the otherwise unheard voices of marginalised participants. I agree with Christrophe Collard who sees adaptation, collaboration and authorship as being inextricably bound.

This chapter has explored possible reasons why Jhabvala's screenplays have been understudied. I have seen no evidence to suggest that being a woman has hampered the study of Jhabvala in film. She is not excluded from MIP's accounts of their work which archives and interviews suggest were collaborative. Instead, it appears to be the lowly reputation of screenplays, the relative newness of screenwriting studies and the dominance in adaptation studies of comparing novel and film which have caused the oversight of Jhabvala's screenplays. Additionally, adaptations themselves face poor opinion as mere copies in some spheres and film in opposition to literature can also be viewed

unfavourably. These perspectives certainly seem to have affected Jhabvala and the ways in which she manipulates her invisible position both inside and outside of film to perform or deny her authorship.

2. Jhabvala Performing and Denying Authorship

The novels, of course, are just mine, but the films are Jim's.

(Jhabvala qtd. in Pym, 'Where' 18)

Ruth Prawer Jhabvala's dismissive attitude towards her screenwriting is possibly reflected by her absence from Academy Awards ceremonies. For *A Room with a View*, James Ivory received the Oscar on her behalf saying, 'There's an idea that Ruth Jhabvala is very shy, a sort of recluse but I can tell you if she was here tonight and not absolutely one half way around the world she'd be up here in a flash to get this award' (Prague36). A paradox is posed here between a Ruth who shies away from attention and a Ruth that is eager to receive acclaim. This is perhaps symptomatic of the tension around women in creative roles as typified by Gilbert and Gubar's angel in the house and monster or madwoman in the attic. These antithetical figures can be applied to the role of the screenwriter which is perceived in gendered terms with writers as 'the women of the film industry' (Franke 2). The angel is a submissive writer, who poses no threat to the patriarchal auteur construction. The monster is an outspoken, defiant writer, who asserts themselves as author and does not 'apologize for their [creative] efforts' and are consequently 'defined as mad and monstrous' (Gilbert and Gubar 63). If, as Ivory said, Jhabvala was keen to publicly receive her Oscars, then she may better fit the mad and monstrous stereotype both as a screenwriter and a woman. Instead, she seems to perform the part of the angel, devaluing herself as a screenwriter and shying away from acclaim that might threaten the position of the patriarchal auteur.

However, Jhabvala's status and accomplishments as a female screenwriter may pose her as a threat. To be a woman screenwriter is to be a rarity, comparable to feeling like a 'lottery winner' (Wreyford 1). Over the last two to three decades, there have been many reports tracking the numbers of women working in film and television. The Celluloid Ceiling reports, initiated by Martha Lauzen, outline the number of women working on the 250 highest grossing films in a year. Figures for 1998,

2000, 2006, 2016 and 2017 show that between 10-14% percent of screenwriters were women. Jhabvala contributed to those figures in the first two reports with *A Soldier's Daughter Never Cries* and *The Golden Bowl*. Similarly, the Writer's Guild of Great Britain (WGGB) published a report on Gender Inequality and Screenwriters in the UK film and television industries (Kreager and Follows). It found that '[o]nly 16% of all working screenwriters in film are female' (4) and that between 2008-2018 'just 11% of all UK feature films […] were predominantly female-written' (6). Despite only covering the last two decades of Jhabvala's life, the 'stagnation' (Wreyford 5) of these figures is indicative of how much women writers have been, and continue to be, a minority in film. The WGGB report also found that, 'there is a consistent negative correlation between the number of films written and the chance that a writer is female' (10). The prolificacy of Jhabvala's career thus makes her status as a female writer especially significant as she defies these odds. However, her career follows the trend found in Susan Rogers's report for the UK Film Council that '[r]oughly half the respondents had a previous working or personal relationship with the commissioning producer, director or production company' when being recruited (7). Jhabvala was recruited as a screenwriter for all except her first film due to her prior working relationships (including Madame Sousatzka). The strength of her relationship with Merchant Ivory and their independent (perhaps unconventional) nature might explain the longevity of her career. Thus, although she is a striking example of a minority coming to prominence, her career is perhaps attributable to a convention of the film industry that precludes many women writers from entering.

Whilst this may not have been a conscious manipulation of the system, it is indicative of Jhabvala's navigation through the film world especially in terms of authorship. Shelley Stamp notes the continual problem of women in film being presented as anomalous. Her publication on Lois Weber shows that 'she was repeatedly cast as an anomaly, a lone, prized rarity among women' (271) and in a keynote lecture on 'Women in Hollywood' she demonstrates the way Greta Gerwig is presented as an anomaly in *Time Magazine*: Gerwig's film career is presented as accidental and the article overlooks her creative accomplishments and experience in preference for her time in front of a camera. (Stamp

notes that Ida Lupino's and Weber's careers were framed similarly.) Therefore, to be a woman in film -- for Jhabvala to be such a prolific, odd-defying female screenwriter -- often means to be an oddity, an abnormality. Stamp suggestively asks whether the media is to blame for repeatedly framing women in film this way ('Women in Hollywood'). Lois Weber 'aggressively fought [the] erroneous narrative' (Stamp, *Lois Weber* 271) which erased her work during the latter half of the twenties and early thirties but even so she was still presented as anomalous and 'unusual' (Stamp, *Lois Weber* 272). In contrast, and for the most part, Jhabvala encourages the disregard of her film work and consequently avoids presentation as an anomaly. Whereas Weber made 'efforts to ensure her legacy' (Stamp, *Lois Weber* 271-272) through ventures such as a full-page trade press ad and writing a memoir, Jhabvala's asserts her legacy in literature not film. Although to be a female screenwriter (at all, never mind with a career of substantial length) may be quite the accomplishment, it also means being an irregularity and thus risking erasure. As this chapter explores, Jhabvala negotiates her position as a female writer in a male dominated industry through inscribing invisibility (and possibly ensuring her survival in film) on her own terms.

As this chapter's epigraph from a 1978 interview suggests, Jhabvala subscribes to auteur theory, positing the director, Ivory, as the author of the films she worked on. Her adverb 'just', possessive pronoun 'mine' and firm tone ('of course') indicate a sense of ownership, which she asserts over her novel-writing but denies for her screenwriting. This chapter examines evidence indicating that she values herself far more as a novelist than as a screenwriter. In a 1987 interview Jhabvala hinted that the journey to the Academy Awards was too far for her to attend and when asked where her statuette was, she replied, 'It's around, somewhere' ('Novel Approach' 109). This apparent indifference to her film achievements contrasts with the reverence with which she speaks about herself as 'a born and dedicated novelist' (Jhabvala, *Ruth Prawer Jhabvala* 111). She explains that 'the novels mean much more to me personally, because they are entirely mine' whereas as a screenwriter 'you don't do all of the work; you're only part of it' (qtd. in Watts, 'Ways' 55). Such statements are symptomatic of the traditional opposition of sole creation and collaboration. Jhabvala seemingly

values her literature more because of her singular creation and control, and dismisses her part in filmmaking for sharing.

Yet Jhabvala does not deny film as art nor shun the collaboration involved in filmmaking (in many ways she embraces it as I shall argue in Chapter 5). Rather, she follows the 'long-standing tradition of the sole artist as creative force' (Gerstner 4). When interviewed for *Screenwriting*, part of the *Screencraft* book series (which features a select thirteen screenwriters thereby indicating the value of Ruth Prawer Jhabvala the Screenwriter to those besides herself), Jhabvala implies that screenwriting does not provide her with an equal sense of 'creative fulfilment' as her fiction writing. To gain this, she says she would have needed to become a writer-director -- something she was not inclined towards (*Ruth Prawer Jhabvala* 111). Alongside this chapter's epigraph, this suggests that Jhabvala follows the influential argument of auteurism that directors are the controlling, creative forces behind films, meaning that she happily dismisses screenwriting as entitling her to any status as (co-)author.

Of course, this thesis opposes such a dismissal and, in this sense, argues against Jhabvala herself. By subscribing to the hierarchies of literature-over-film and sole authorship over collaboration, Jhabvala perhaps believed in a value system which quashes her own voice and the voices of other film workers whose contributions are viewed as minor to the director. In the edited collection *Authorship and Film* Janet Staiger refers to 'elevating directors to romantic geniuses' as one of the fallacies of auteurism (39) and instead advocates an approach to 'authorship as technique of the self' (49-52). To an extent this approach re-establishes the agency of authors after it was stripped away by poststructuralism. *Authorship and Film* is concerned with 'the enabling of agency for minority production' (Gerstner and Staiger xi) and Staiger suggests that the impetus behind the 'technique of the self' is that 'for many people in a nondominant situation, who is speaking does matter' (49). Thus, it is important to highlight Jhabvala as a speaker because of her nondominant position as a female and screenwriter. One humble hope of this thesis is that acknowledging her authorship will work alongside

other examinations of women filmmakers and screenwriters to enable the future recognition of these groups.

The problem this chapter faces in identifying Jhabvala as one of the speakers, or authors, of her films is the inconsistent portrayal of her authorship outside of the film texts. Industrial factors affect this portrayal of Jhabvala but additionally, she manipulates her performance of authorship so that it often obscures her authoring practices. I understand the notion of authorship *performance* here as a public acknowledgement or presentation of a contributor as a (co-)author -- the way authorship is portrayed exterior to the film and its production. The next chapter will focus on Jhabvala's authorship in *practice* -- how her authorship is inscribed in production documents and in the films themselves. The portrayals of her authorship are inconsistent as Jhabvala often publicly dismisses herself as a film author whereas publicity deriving from Merchant Ivory Productions does otherwise. Analysis of her screenplays themselves and other archival materials also highlight her considerable influence over Merchant Ivory films and contradict Jhabvala's statements. It is possible that her attitude towards screenwriting as a lesser creative act in comparison to directing and novel-writing affects the way Jhabvala wishes to be perceived in association with film. A respected writer (of both fiction and screen) denying and devaluing her authorship speaks volumes about the significant, detrimental impact of auteurism on nondominant contributors and the hierarchical binaries associated with literature and film.

It is therefore important that the differing portrayals of Jhabvala's authorship are unpicked and examined. Laying them side-by-side will allow me to track trends and to postulate reasons behind their inconsistencies. The examples will be split into two categories: those outside of Jhabvala's control and those within it. The former includes publicity deriving from Merchant Ivory Productions themselves, such as interviews, approved publications and their website; DVD extras; film promotion, including pressbooks, trailers and posters; trade press and obituaries. The latter category -- portrayals Jhabvala manipulates -- include her own interviews and legal documents, which will provide case

studies examining how authorship is performed or denied in *Maurice* (1987), *The Remains of the Day*, and *A Soldier's Daughter Never Cries*. I will conclude by positing that Jhabvala is complicit in the neglect of her screenplays. Although industrial factors affect the public performance of authorship, Jhabvala manipulates aspects within her control to deny or belittle her film authorship.

Authorship portrayals outside of Jhabvala's control

Continuing from Chapter 1, the aim of this section is to better understand the reasons why Jhabvala's screenplays are understudied by examining how she is portrayed as an author of films. The following examples from the media are outside of Jhabvala's control and influenced by dominant, popularised ideologies of film authorship, as presented in Chapter 1. Michel Foucault's notion of 'author-function's, which he laid out in his essay 'What is an Author?', is useful as his approach 'investigates how the discourse of authorship is produced and produces meaning' (Gertsner 14). The discourse around authorship of Jhabvala's films is produced through media texts such as trade press and promotional trailers, and the extent to which she features produces a cultural status for her and, to an extent, screenwriters in general as authors.

Trade Press

Trade press articles regarding the films Jhabvala wrote screenplays for vary in how they refer to her.[6] Articles in trade press about Merchant Ivory Productions early on in their career, indicate that Jhabvala was on the fringe of publications' focus. After the release of *The Householder* (1963) and during the rest of the nineteen-sixties, several inaccuracies have been printed, such as incorrectly stating Jhabvala's nationality. Significantly, her name is incorrect in several articles, something that producer Ismail Merchant also suffers from ('Ismail' becoming 'Ismael' or 'Ishmael') albeit less frequently. It is notable that Anglo-American named James Ivory does not suffer the errors that his Indian and Islamic-named colleagues do. In 1965 *Variety* misspells Jhabvala's surname, 'R. Prawer

[6] The examples from trade press referred to have been sourced from the Entertainment Industry Magazine Archive hosted by ProQuest.

Jhabwala' (Myro 6) and misses her first name and/or initial entirely in 1968 ('The Guru' 13). *Boxoffice* incorrectly spells her name 'R. Prawar Jhabvala' ('Feature Reviews: Shakespeare Wallah' a11) in 1966 and mistake her initial as 'J. Prawer Jhabvala' in 1969 ('Feature Reviews: The Guru' a11). It is easy to infer that little care is given to such details; it is only the writer. However small these mistakes may seem, it must feel damaging to a writer's sense of identity and status as an author. The primary tool of establishing the author-function is the author's name and when this is not achieved correctly, how can a screenwriter be expected to fulfil this function at all? Such errors are not found in later trade publications as Jhabvala's film career progressed, which is perhaps telling of how her reputation developed as a Booker Prize-winning novelist and consequently affected how she was presented in trade press (if only by printing her name correctly).

One of the ways in which trade press affected discourse surrounding Jhabvala's authorship is simply by not mentioning her at all. At the time of writing a search of 'Ruth Prawer Jhabvala' in the Entertainment Industry Magazine Archive database returns 397 results whereas 'Merchant Ivory' provides 1663 results. Granted, Jhabvala did not write just under half of Merchant Ivory's films thus, to an extent, a certain increase would be expected to account for those films she was not involved in. Also, trade press in general focuses on aspects of film production outside of Jhabvala's remit, such as distribution, legalities or publicity -- which Jhabvala often shied away from. However, even when a reference to Jhabvala as the author of *The Householder* might seem more likely, she is also missed. For example, *Variety*'s report of Columbia distributing *The Householder* includes short biographies for Merchant and Ivory but not Jhabvala, the author and screenwriter (''Householder' to Col' 20). Similarly, *Boxoffice* gives no mention of Jhabvala in their article on *The Householder*'s distribution (''The Householder' to Guild' E-3). Upon *Shakespeare Wallah*'s release, *Boxoffice* again excludes Jhabvala: '"Shakespeare-Wallah," a new film by the American director James Ivory and Indian producer Ismail Merchant, featuring a musical score by India's Satyajit Ray, has been selected for showing at the third New York Film Festival' ('Pick' 17). The renowned director Satyajit Ray is credited for the soundtrack however, Jhabvala is of less interest. This indicates the weight and importance

behind an already well-established director's name over a lesser-known screenwriter. The piece goes on to mention Madhur Jaffery's award for the film and then reports, 'This is the second film by Merchant-Ivory Productions, their first, "The Householder,"[…]' (17) but neglects to mention Jhabvala's considerable involvement in both films. The star power of actress Madhur Jaffery appears more mentionable than the screenwriter. Jhabvala was aware that she was missing from accounts of Merchant Ivory's early filmmaking:

> I think if I only wrote films I'd feel frustrated. It's only in recent years that a screenwriter gets mentioned at all. I know when I first started nobody even thought to mention me. None of the reviewers, I think, mentioned who wrote the screenplay of *Shakespeare-Wallah*. And I had written lots of novels by then. It's only in recent years that people say, 'Oh, yes, somebody must have written the story.' (Jhabvala qtd. in Pym, 'Where' 18)

There is a hint here that she felt she deserved critical attention but tellingly not necessarily because of her efforts as a screenwriter. Instead, she refers to her experience as a novelist as though this should give her grounds for consideration. The assumption may be that screenwriters do not have the literary credibility to perform an author-function as a novelist would.

Across trade press between 1963 and 1979, the language used in reference to the films made by Merchant Ivory Productions often creates a division between the director and producer, and the writer. Merchant and Ivory are referred to as 'partners', a 'team' and a 'pair': 'An American-Indian team of James Ivory and Ismail Merchant' ('3 More' 1); 'the producer-director team which made "The Householder" and "Shakespeare Wallah"' (*Variety* 18); 'pair made "The Householder" and "Shakespeare Wallah"' ('Pictures: Merchant-Ivory' 24). This is not to say that Jhabvala is excluded from *all* articles but that, on the whole, when she is mentioned it is as an afterthought or amongst the list of customary credits to share on the arrival of a new film. One exception can be found in *The Independent Film Journal*'s review of *The Guru*. There is a rare acknowledgement --at this early stage of their careers-- of Jhabvala's continued involvement: 'As the third collaboration between American writer-director James Ivory and Indian producer Ismail Merchant and novelist Ruth Prawer Jhabvala, 20th-Fox's *The Guru*…' ('Current' 972-3). Here, the film's ownership is given to 20th Century Fox and

later it becomes the director's: 'In Ivory's film…' (973). Therefore, although Jhabvala is not entirely absent from trade press articles during the company's beginnings, she is overshadowed by bigger names -- whether stars, studios or Merchant Ivory's -- in the eyes of the industry.

Moving into the 1980s Jhabvala tends to be included more often in trade press and the language used is more inclusive. This is perhaps due to the increasing pace with which their films were being released at the end of the previous decade. 1975 proved a busy year for Jhabvala as she moved from New Delhi to New York, published *Heat and Dust* for which she won the Booker Prize, and saw the release of *Autobiography of a Princess*. Over the next six years, five more films were released: *Roseland* (1977), *Hullaballoo Over George and Bonnie's Pictures* (1978), *The Europeans* (1979), *Jane Austen in Manhattan* (1980) and *Quartet* (1981). *The Europeans* marked the production company's first entry for competition at Cannes Film Festival as well as Jhabvala's first adaptation of another novelist, thus bringing with it the literary kudos of Henry James's name. It could be the combination of these factors that caused her increasing inclusion in trade press. *Variety* in 1980 refer to the 'Merchant-Ivory-Jhabvala triumvirate' ('Pictures: Merchant-Ivory-Jhabvala' 29). Unlike aforementioned examples, a 1984 article, which has a focus on Ismail Merchant, takes the opportunity to name Jhabvala multiple times when referring to their upcoming projects and refers to her Critics' Circle award for *Heat and Dust*: 'an original script by Ruth'; 'the film will be written by Ruth Prawer Jhabvala from her own prize winning novel' (Vaines 60). In another *Screen International* article Jhabvala is named as Merchant Ivory's screenwriter and 'their normal collaborator' (Hodges 9). In 1983 both *Broadcast* and *Variety* include her with the term 'trio': 'the well known trio' ('The Bostonians'), 'producer-director-writer trio' (Klain 6). Subsequently, she is repeatedly included in the team: ''the Merchant-Ivory-Jhabvala team' (Padroff 46); '[Ivory] has willing collaborators in producer Merchant and screenwriter Ruth Prawer Jhabvala, who has been a third member of the team on nearly all their projects' (Sterritt, 'The place'); 'The longtime producing-directing-writing team' ('A Film Journal'); 'the Merchant-Ivory-Jhabvala team' (Japa 15); 'veteran team of Ismail Merchant, James Ivory and Ruth Prawer Jhabvala' (Gold 4); 'an unlikely trio' (Maitland McDonough 48); 'long-standing

producer-director-scriptwriter collaboration' ('Merchant-Ivory's Room' 24). Again, these examples are demonstrative of a general trend during this period, not a strict rule. The increasing use of nouns such as 'team' and 'trio', including Jhabvala, indicate the of longevity and continued collaboration in the eyes of the film industry. With their 25th anniversary, Merchant, Ivory and Jhabvala entered the Guinness Book of Records as the longest partnership in film history. Over time, Jhabvala appears to have earnt her inclusion as a film author alongside the producer and director, or as part of the production company as a whole.

As the reputation of the production company grows into the 1990s, a reverse effect takes place where Jhabvala is overshadowed again. This can be explained by the stages of Foucault's author-functions, which Janet Staiger summarises: 1) naming an author 'creates a designation'; 2) 'the designation permits categorizing ([…] useful to criticism or to capitalist profit making)'; 3) 'categorizing may (and likely will) produce status in our culture'; and 4) 'the categorizing infers meaning on the texts' (Staiger 28). As the wording here indicates, there is an ideological preference towards a singular designation. Foucault's theory is 'of the master author' (Gerstner 12), which does not lend itself to a list of collaborators. The production company's name 'Merchant Ivory' thus takes on a brand status and stands in for 'the master author' as a cleaner author designation. The categorization this allows is evidenced by various filmographies featured in trade press. These include films not written by Jhabvala therefore she is outed from the authorship discourse. An example of this can be found in David Sterritt's article 'Celebrating an 'Indie' Filmmaking Team'. When he uses inclusive nouns, it is in an overarching sense, reflecting the convenience of the brand designation: 'throughout its collective career, the Merchant Ivory team […]'; 'the group […] is being greeted with a hearty celebration this season. Merchant Ivory Productions' years of experience are the subject of a widely touring series'. The only individuals Sterritt does mention are the brand's namesakes: 'The program's title indicates the range of work accomplished by producer Ismail Merchant, director James Ivory, and their many talented collaborators since "The Householder" launched their partnership in 1963'. Jhabvala is not

mentioned once in the article and is instead side-lined as an unnamed collaborator, overlooked again when her novel adaptation is alluded to.

Collaborators become a key theme across subsequent trade press. On several occasions Jhabvala is referred to as a collaborator and less so as the third of a trio. Attentions also turn to other repeated names associated with Merchant Ivory films, particularly actors and E. M. Forster whose novels they frequently adapted. For example, Lawrence Cohn's article 'Merchant Ivory return to Forster' states, 'Anthony Hopkins, Vanessa Redgrave and James Wilby will star in Merchant Ivory Prods.' film of the E.M. Forster novel "Howard's End,"' (22). The 'team' he refers to includes, 'Ismail Merchant producing, James Ivory directing, Ruth Prawer Jhabvala scripting, Tony Pierce-Roberts as lenser and Richard Robbins as composer' (22). Cohn also notes that it's 'the third teaming of Redgrave and MIP' (22). Here, no one film contributor stands out as the designated author. Instead, they are listed side-by-side as fellow collaborators. It is telling that the collaborators named reoccur across the Merchant Ivory filmography. As Staiger indicates, repetition becomes a means of generating meaning for the 'authorship as-personality approach' of which auteurism is an example. The assumption of this approach to authorship 'is that the body of the director ensures a unified perspective on the world, and repetition is where the critic finds the director's perspective' (35), more specifically, 'repetition within an oeuvre and deviation from the norm are where to find the personally expressive gestures of that person' (40). Although this approach assumes a singular authorship rather than the brand of a production company, the emphasis on repetition across an oeuvre suggests that this means of identifying authorship and generating meaning are significant. The tendency in later trade press, such as Cohn's article, to focus on repetition indicates the impact of this approach on popular discourses of authorship and thus meaning-making. In this approach, Jhabvala becomes a statistic, a repeated feature rather than an author in her own right.

Promotion

Pressbooks for the films written by Jhabvala include her name in the list of credits, most often behind Merchant and Ivory, although on occasion Merchant features last. In all instances, however,

Ivory is credited before Jhabvala, which illustrates how directors sit at the top of the industry's hierarchy of filmmakers. Mostly, she features third although there are instances where she is much further down the list. For example, she is fifth in the list of credits in the *Jane Austen in Manhattan* pressbook, after Director, Producer, Associate Producer and Production Company. Interestingly, for those films which were co-written alongside Ivory, the writing credit always names Jhabvala first. This could suggest that Jhabvala is responsible for the majority of the screenplay and that the limelight is not taken by Ivory. Staiger's authorship-as-personality approach is not used in pressbooks to establish a writer-director image and promote the films as products of Ivory's individual genius.

Included in the pressbook for *Shakespeare Wallah* are short biographies for Ivory, Merchant and Jhabvala. The headings introduce their roles in the making of the film, 'THE DIRECTOR', 'THE PRODUCER', 'THE WRITER', which again indicates the importance placed on each role. Notably, there appears to be less to say about Jhabvala in comparison: 'R. Prawer Jhabvala has written six novels about contemporary life in Delhi, including THE HOUSEHOLDER. The story and screenplay of SHAKESPEARE-WALLER [sic] was jointly written with James Ivory' (1). Each biography lists their film work to date, which admittedly is limited at this early point.

Her authorship is not exploited in the pressbooks for her self-adaptations. For *Heat and Dust* (Pressbook – small) she is listed third, as standard, and there is very little mention of her elsewhere. In fact, the only other place her name features is on the image of the novel's cover (see fig. 2). Here, the novel sits alongside the film's soundtrack under the banner 'Promotions' and is sold to cinemas as an add-on to the movie. The novel is even referred to as the 'Book of the film', despite its publication preceding the film. In this industry where visuals rule, the story's origins in literature do not appear to be selling-points. Consequently, the authority and status of the writer, Jhabvala, as the genesis for the story is not valued nor encouraged to be promoted to audiences. Instead, the posters included in the medium pressbook read:

MERCHANT IVORY PRODUCTIONS PRESENTS

JULIE CHRISTIE

SHASHI KAPOOR IN

'HEAT AND DUST'

This suggests that it is the Merchant Ivory brand name and the stars that are valued most and that will draw in audiences. The Booker Prize-winning author behind the story is not seen as enough of (or perhaps even any) draw for audiences. Despite Jhabvala's contribution (from the very beginning) to the production company's association with quality, it is the brand name that is more valuable and influential to promoters.

Image redacted

Fig. 2 – Promotions section of *Heat and Dust* small pressbook, BFI

A pressbook for the film *Jane Austen in Manhattan* includes a rare moment of attributing authorship to Jhabvala and valuing it. This praise comes in the form of a review quoted from Tom Milne for the *Observer*: 'With every conceivable variety of theatricality explored in Jhabvala's brilliant script, and Ivory coaxing superlative performances from every member of the cast, 'Jane Austen in Manhattan' emerges as a beguilingly witty meditation on the theatre'. Arguably, the value placed on Jhabvala here, comes from Milne, the reviewer, rather than the creators of the pressbook themselves. The quotation could simply have been chosen for its positive critique and could just have easily seen the acting and directing skills eclipsing the writing. However, it could also have been selected *because* it praised Jhabvala. This brings a stamp of quality to another contributor to the film, persuading

audiences that many talented people worked on making this movie. The more praise that can be promoted about filmmakers the better (Satyjit Ray's involvement in the musical score for *Shakespeare Wallah* is often mentioned, presumably for the element of prestige held by his name and reputation). If this is the case though, why does *Heat and Dust* not exploit the fact that Jhabvala was the original author as well as the screenwriter and that her novel won the Booker Prize? The answer may lie in the divide between the literary and the visual.

The way Jhabvala's name appears in trailers for the films she wrote is telling of the invisibility of writers in the face of branding. For her self-adaptations, *The Householder* and *Heat and Dust*, the final shots of both trailers state that the films are based on her novels (see fig. 3-4). They do not make it explicit that she also adapted them to screenplays. Early Merchant Ivory films, such as *Shakespeare Wallah*, *The Guru* and *Bombay Talkie* also feature Jhabvala's name quite clearly in their trailers (see fig. 5-6). The voiceover narration for the *Bombay Talkie* trailer states early on that it is 'the new film by the American director James Ivory'. It goes on to synopsize the plot and finishes with, 'The starring roles are acted by Indian star Shashi Kapoor, Jennifer Kendal and Zia Mohyeddin. *Bombay Talkie* was written by the novelist and *New Yorker* writer R. Prawer Jhabvala. The film was produced by Ismail Merchant'. We gain a sense here, of the weight each name is considered to have for audiences. The director remains at the top of the hierarchy with actors a close second. The mention of Jhabvala's experience as a novelist and short story writer suggests that the credibility of an experienced writer is likely to be influential – the producer less so. In any case, all three key contributors to Merchant Ivory Productions are fairly consistently mentioned in early film trailers.

Fig. 3 – Final shot from *The Householder* trailer

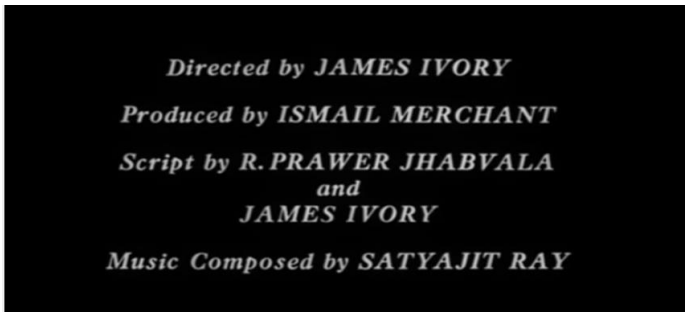

Fig. 4 – Final shot of *Heat and Dust* film trailer

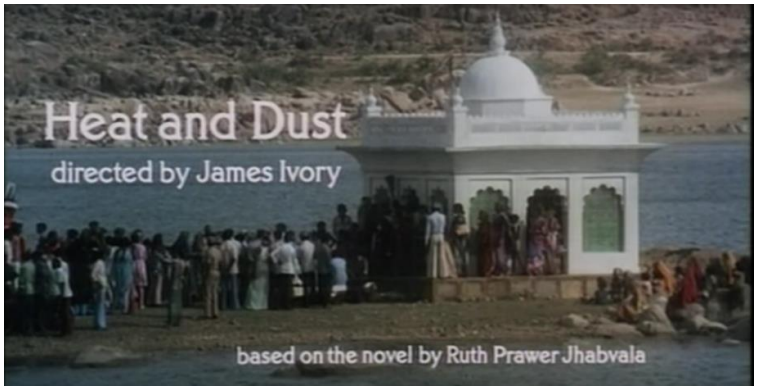

Fig. 5 – From *Shakespeare Wallah* trailer

Fig. 6 – From *The Guru* trailer

Moving to later films in Merchant Ivory's oeuvre, Jhabvala and Merchant are mentioned less and less. Adaptations of novels considered to have prestigious authors exploit the credibility

namedropping adds to the films. In the *Quartet* trailer, only Ivory and Jean Rhys are referred to as authors. *The Bostonians* and *The Golden Bowl* credit Henry James as original author and Ivory as director. *A Room with a View* and *Howards End* similarly foreground E.M. Forster but name the cast and not Ivory, Merchant or Jhabvala specifically (see fig. 7). *The Remains of the Day* only mentions actors, making good use of 'Academy Award winner Anthony Hopkins' and 'Academy Award winner Emma Thompson'. Later films include a 'Merchant Ivory Productions' title and use the successes of *The Remains of the Day*, *A Room with a View* and *Howards End* to add to the quality image of the production company. The trailer for *A Soldier's Daughter Never Cries* states it is 'A film by James Ivory' and *The City of your Final Destination* refers to itself as 'A James Ivory film'. The trajectory of the attribution of authorship across these trailers sees a deterioration in Jhabvala's author status and an ascendance of Merchant Ivory Productions as a brand. James Ivory, as director, appears to be the main representative of the brand and it is with his name that the notion of 'quality' associated with Merchant Ivory is leant to the trailer. The trailers are in-keeping with the traditional notions of auteur theory, revealing the longstanding legacy of the theory and the inherent need in consumers to have one sole author to praise or criticise for an artwork's successes or failures. Despite the fact that Jhabvala was clearly a member of a collaborative Screen Idea Work Group, where she was given equal standing alongside the director and producer, despite her explicitly being credited by Merchant, Ivory and others who worked with her as being influential over the films she wrote for, she is not acknowledged for this to her audience. Sadly, the popular expectation of the director as creative genius or of a brand ownership is what sells. It is this blindness to others involved in filmmaking and adapting that hinders the study and understanding of these processes. The general lack of regard for writers in particular encourages their side-lining in film production as well as in criticism. What hope is there if the work of such an influential, accredited and respected writer such as Jhabvala is brushed aside?

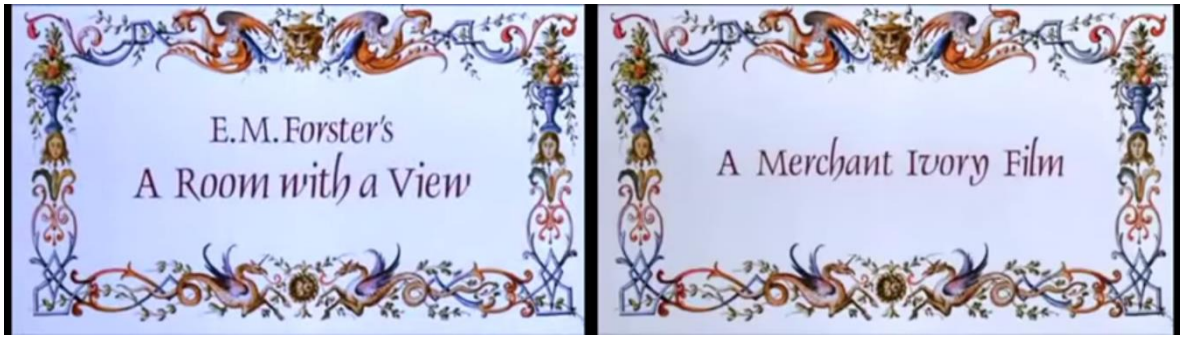

Fig. 7 – From *A Room with a View* trailer

According to Merchant Ivory Productions

Merchant Ivory Productions (MIP) has a reputation for its collaborative working environment. As Ismail Merchant puts it, the 'company works on no ego […] There is no one high and mighty here. That kind of working relationship has been sustained from the very first movie' (qtd. in Roberts 53). This indicates that power relations between members of the Screen Idea Work Group (SIWG) for a Merchant Ivory film are more relaxed (than in atypical Hollywood filmmaking) and are more collaborative. In contrast to the attitudes towards screenwriters seen in Chapter 1, MIP express a reverence for Jhabvala as a screenwriter. Merchant is an ardent advocate of her role: 'Hollywood has no respect for writers, hardly […] It's the essence, is the writing, you know, and the writer is the most important element and that I think people tend to forget' (qtd. in 'Interview with Merchant'). Also contrasting with aforementioned negative perspectives on screenwriting and adapting, Merchant values the process of novel-to-screenplay adaptation: 'To take the essence of a story by Forster or (Henry) James, to wander through the ambiance and richness of the novel, and pull it together to tell the story in the form of a screenplay, is a great art' (qtd. in Moore). Despite Jhabvala 'understat[ing] her contributions to the films', Merchant and Ivory

> assert, she is a vital part of the team, providing a firm and fastidious centre to the thinking and planning of a project. 'There are always scores of ideas, but to give them shape and solidity – that's what Ruth does', says Merchant. As a writer, 'she is a total boss of her own, who thinks in very definite terms', whereas a producer and director are subject to the vagaries of all sorts of people and conditions: actors, locations, financiers, seasons. (Watts, 'Three's')

Merchant presents the role of the screenwriter as central, pulling together screen ideas into a screenplay, which Ian MacDonald explains 'is one record of the shared screen idea, re-drafted in stages

as the collaboration proceeds, a location for, and partial description of that shared idea, representing a framework within which others will work' (*Screenwriting Poetics* 5). The term 'framework' indicates the steering influence of a screenplay in determining certain elements of production. Due to the tendency of writing to be an isolated role -- often prior to the factors which influence production are involved (other collaborators, the weather etc) -- Merchant and the article's author, Janet Watts, suggest that Jhabvala has a relative amount of creative freedom and power in contrast to directors and producers. However, from Jhabvala's experiences, screenwriting is not entirely solitary and she is not excused from the forces which shape and alter screen ideas (as demonstrated in Chapter 3). For example, legalities surrounding *Surviving Picasso* determined edits for her screenplay and bad weather during the filming of *The Europeans* resulted in her rewriting scenes to be indoors. It is a testament to the working relationship between Merchant, Ivory and Jhabvala, however, that they portray her importance to their productions.

That Jhabvala's influence extended beyond writing the screenplays for MIP is also made explicit. As Ivory notes, 'Everything in a film contributes to the telling of the story – casting, location, music, costumes – and Ruth's always had an interest in every aspect' (qtd. in Watts, 'Three's'). This clashes with Jhabvala's protestations that she knows little about film, hinting that she may have been more involved in filmmaking than she let on. Merchant adds, 'It's like having a third silent partner, who's there and can express her feelings […] Ruth will never force her point of view, but she's as aware and committed as Jim or I' (Watts, 'Three's'). This description of Jhabvala indicates her involvement as well as a sense of detachment or aloofness. She expresses herself whilst maintaining modesty and not forcing her opinion. As Simon Callow recounts:

> When I directed a film for Jim and Ismail, she just saw it once and made just a couple of crystalline observations about it. […] But of course she always proffered these things with extreme modesty as if they were, 'Take it or leave it, I'm probably wrong but-' and then say the absolutely precise thing that you needed to hear. ('Ruth Prawer Jhabvala: A Celebration').

Despite her input being valued by her peers, her presentation here is somewhat passive or perhaps quietly assertive. These portrayals of Jhabvala are in-keeping with expectations of the angel in the house, a partner who maintains the illusion of being 'silent' whilst being very much present.

Merchant and Ivory also seem to consider Jhabvala as a key member of the production company. This is evident in publications marking their anniversaries, such as *The Wandering Company* (Pym; see fig. 1) and a spread in *Variety* magazine celebrating thirty-five years, which includes an article specifically about Jhabvala (see fig. 8). DVD extras also make Jhabvala's importance explicit. The Merchant Ivory Collection copies of MIP films include a written section titled 'About Merchant Ivory':

> Formed in 1961, Merchant Ivory Productions has endured as one of the most fertile collaborations in cinema history. Central to the success of the company is a triumvirate of remarkable people: the Indian-born producer (and occasional director) Ismail Merchant, the American-born director James Ivory and the Booker Prize-winning novelist and screenwriter Ruth Prawer Jhabvala.

Jhabvala is included in the core membership of the company, which is referred to as a 'collaboration' and 'triumvirate'. Similarly, a phrase is repeated across the 'About Film' sections of The Merchant Ivory Collection DVDs which includes Jhabvala in the term 'trio'. For example, on the *Bombay Talkie* DVD: 'another step in the sequence of early Indian-based films by *the remarkable creative trio comprised of director JAMES IVORY, producer ISMAIL MERCHANT and screenwriter RUTH PRAWER JHABVALA*' (my emphasis) and 'QUARTET is yet another product of that *remarkable creative trio comprised of* […]' (my emphasis) ('About Film' *Quartet*). This history also refers to the company's successes in relation to Jhabvala: 'HEAT AND DUST, made in 1982 and based on Ruth Prawer Jhabvala's Booker Prize-winning novel, was a particular triumph'; 'A Room With a View received great popular and critical acclaim, including a Best Adapted Screenplay Oscar ® for Prawer Jhabvala'. It also mentions her Oscar for *Howards End*. Presumably, the 'About Merchant Ivory' sections of The Merchant Ivory Collection DVDs derived from, or were at least approved by, Merchant and Ivory. These examples

present the discrepancy between the significance of Jhabvala's role as portrayed by MIP and the way she fades away in the eyes of the industry.

Image redacted

Fig. 8 – 35th Anniversary Variety feature, including article on Jhabvala 'Novel Scribe'

Merchant and Ivory also present Jhabvala as equally an author of their films as themselves at times when commending her is perhaps not a conscious motive. For instance, the archives at King's College, Cambridge contain a file of correspondence pertaining to the rights of adapting Forster's novels. In a letter enquiring about the option for *Howards End*, Ismail Merchant writes, 'It looks that we have generated considerable interest in both A Passage to India and Room with a View, which James, Ruth, and I would like to do' (Letter to Bernard Williams). This suggests how Jhabvala is viewed as equally a part of MIP as Merchant and Ivory themselves. Similarly, the introduction to The Modern Library's 1999 publication of *Howards End* is written by Ivory who says, 'During the decade when Ismail Merchant, Ruth Prawer Jhabvala, and I were making our three E. M. Forster films[…]' (xi). Through the inclusive pronoun, Ivory expresses that Jhabvala is considered an equal owner or author of the Forster adaptations even though she did not write *Maurice*. As Suzanne Speidel highlights, it is clear from the annotations on *Maurice* scripts held at King's College that Jhabvala was consulted and gave feedback

and ideas during the scripts' development (313). Thus, she is considered by her colleagues as equal despite the typical degradation of the writer illustrated in Chapter 1.

Obituaries

After her death in April 2013, obituaries spoke of Jhabvala as an integral part of Merchant Ivory. Her relationship with the production company is often referred to as a 'partnership' or a 'collaboration' and more familiar terms are also used. In reference to her move to New York in 1975, leaving her family behind in India, *The Telegraph* says, 'Ismail Merchant and James Ivory became her surrogate family' ('Ruth Prawer Jhabvala'). Janet Watts, writing for *The Guardian*, reports that the Merchant Ivory 'trio met in 1961, and almost immediately became collaborators, as well as close and lifelong friends' ('Ruth'). These obituaries highlight the fact that her relationship with Merchant and Ivory was closer than mere colleagues and this affects an understanding of their SIWG. A common thread throughout her obituaries is that her screenwriting was only a part of her story. Her prevalent role in Merchant Ivory is acknowledged -- she is called 'the primary screenwriter for Merchant Ivory Productions' (Woo), for example -- however more time is spent discussing her novels. There is a suggestion that her novel writing is of more interest or more merit: 'Although better known for her skillful screen adaptations of works by authors such as E M Forster, Henry James and Kazuo Ishiguro, Jhabvala was the author of 19 novels and short-story collections set on the three continents where she spent her life' (Woo). Common themes of her novels are discussed across the obituaries, such as exclusion, and her relationship with India is often charted. Although her achievements in film are highlighted, a thematic approach on what she contributed to the Merchant Ivory films is not entertained, suggesting a lack of knowledge of her screenwriting. The obituaries also often draw from interviews and other articles published on Jhabvala, which provides another reason for the unequally weighted focus on her literature. Existing articles on Jhabvala are mostly concerned with the publication of a new novel or short story collection and she often speaks more highly of her novels (see below).

According to Interviewers

The way journalists and interviewers portray Jhabvala often has similarities with the 'angel in the house' stereotype. Firstly, she is presented as being confined to the house. As Ivory commented in his Oscar speech, she is considered reclusive and her public appearances deemed rare: 'Jhabvala is a quiet and private woman who rarely grants interviews. Meeting and interviewing her […] was a rare privilege' (LoBrutto 131); 'A rare outing in public for the normally reclusive screenwriter' (*London Evening Standard* 29); 'She rarely gives interviews, and has been known to deflect callers by intoning down the phone, "Ruth is not at home."' (Jaggi); 'Attempts to reach out to her […] were matter-of-factly spurned. "I don't go out," or "I don't meet people," were the laconic answers' (Sethi); 'a reclusive woman with few friends in New York' (Weinraub); 'She remains a rather mysterious figure, one who rarely gives interviews, does not turn up at awards ceremonies and shuns publicity' (Freeman); 'Jhabvala […] rarely leaves her apartment' (Beckett 27). As Ivory suggests there is a paradox at play between portrayals of Jhabvala and her activities. A search for Jhabvala on gettyimages.co.uk reveals she attended film premieres of both her own and others' movies, events such as the French Institute Alliance Française annual gala in 2007 and a charity concert of Merchant Ivory music in 1996, Merchant Ivory awards such as their receiving the BAFTA Fellowship Award in 2002 and functions given in their honour (1996 and 1997). She also publicly received awards such as the Julius Epstein award for outstanding achievement in screenwriting in 1989, and attended events honouring herself: New York Public Library's 1996 benefit honouring its centennial and its 'Library Lions', and the Nantucket Film Festival. Although Jhabvala may have been reclusive by general media standards, the fact is she was not a recluse confined to her house and she did give interviews (certainly enough to provide data for this chapter) despite possibly being selective about when and who to. It is noticeable that the majority of her interviews for newspapers or magazines coincide with her novel and short story publications, perhaps symptomatic of her preference for her literary work. The quotations from Jhabvala above ('I don't go out') indicate that she may have fuelled the proliferation of the recluse image, which is itself a construction.

A second way the presentation of Jhabvala links to the angel in the house is through her ghostliness. The recluse is a recognisable figure from Romantic and Gothic fiction so it is unsurprising that the stereotype struck a chord in the media. As Una Flett notes, 'she could so easily be turned into a figure of remote mystery, a legendary person who has spun tales […] out of the seclusion of self-imposed solitude'. The notion of mystery and obscurity is repeated in portrayals of Jhabvala and relevant to the angel as 'in the severity of her selflessness, as well as in the extremity of her alienation from ordinary fleshly life, this nineteenth-century angel-woman becomes not just a memento of otherness but actually a *memento mori* or […] "Angel of Death."' (Gilbert and Gubar 24). Jhabvala is described as being 'elusive' ('A Heritage' 7), 'as oblique as her writing' and 'being shy and self-deprecating to the point that she slips through your fingers. Interviewing her is like holding an intact egg yolk in your hands -- you can see the brightly coloured inside is there, but if you burst the membrane the delicate Jhabvala might leak away altogether' ('Gloom' 14). As well as a sense of delicacy, there is also a ghostliness associated with these descriptions, a sense of Jhabvala being present but not fully, self-effacing to the point of erasure. Although the relation of Jhabvala to the angel in the house does not focus on domesticity, the idea that she is a writer confined there in seclusion is significant. It deters her away from a monstrous writer figure because she stakes no claim to the spotlight and poses no threat to traditionally patriarchal film figures in charge. As a female writer she may be rebellious simply in her creativity. As a screenwriter serving (male) filmmakers, she fits the angel figure by doing so 'silently, without calling attention to her exertions' (Gilbert and Gubar 24).

Perhaps without realising, there are some writers who have commented on the discrepancy between Jhabvala as an "angelic" figure and her film success. Lyn Owen, for example, writes: 'From her remote base among the crumbling grandeurs and soukhs of Old Delhi and the Indian hill country she has had more success as a screenwriter than all the hordes of pushy women camped on the doorstep of Hollywood'. The adjective 'remote' connotes the recluse image and the description of Jhabvala's home in India is somewhat romanticised, emphasising a sense of exoticism and spiritualism.

This implied presentation of Jhabvala -- a foreigner, a recluse – contrasts with Owen's image of 'hordes of pushy women' trying to get into Hollywood. The adjective 'pushy' used to describe women is problematic as it is a term often used to describe a woman's assertiveness as an indicator that such behaviour -- in this case pursuing the American dream -- is abnormal or "monstrous" for a woman. Why did Owen choose a comparison based on gender at all? Why not use the (stereotypical) image of countless writers with a screenplay? Similarly, in an article for *Elle* magazine in 1987, Jhabvala's gender is highlighted: 'Ruth Prawer Jhabvala hardly ever goes to the movies. She's not terribly interested, she says. So it's faintly ridiculous that with all the film-fixated writers in the business, this 60-year-old mother of three should have won an Oscar for her screenplay of *A Room with a View*' ('Novel Approach' 109). Would it be ridiculous for a prolific novelist-turned-screenwriter to have won an Oscar? (By 1987, she had many film credits and publications as well as two film awards and three literary awards or fellowships, see Appendix 2.) By focusing on her age and motherhood, this article emphasises her gender and the assumed domesticity associated with it, to present her film success as strange. Again, the angel figure she supposedly should be clashes with the recognition of her screenwriting. This is possibly why she claims she does not take interest in films, which I deal with further below.

Across interviews there is a repeated focus on Jhabvala's physicality which links to Gilbert and Gubar's identification of the nineteenth-century death-angel figure: 'the aesthetic cult of ladylike fragility and delicate beauty […] obliged "genteel" women to "kill" themselves […] into art objects: slim, pale, passive beings whose "charms" eerily recalled the snowy, porcelain immobility of the dead' (25). Jhabvala is described as being, 'like a fragile schoolgirl, with […] enormous expressive eyes and a charming smile' (Flett), 'a quiet chronicler, an unnoticed shadow' ('Gloom' 14) and having 'a tiny, timid voice' (Beckett), 'a quiet, fragile voice which matches her sparrow-like frame' (Camber Porter). With angelic lexical choices, Maya Jaggi writes: 'Small and ethereally slight […] She speaks softly, sometimes coughing from the asthma she developed in Delhi's smog. […] her husband is mordantly funny and expansive, while she is more silent and watchful'. Ian Jack of the *Sunday Times Magazine* uses a

perturbing simile, describing Jhabvala as ‘a small and slender woman who looks to be as fragile as a poppadom’. The imagery listed here is belittling, comparing Jhabvala to a child, shadow, animal and foodstuff. They diminish any sense of her power or self. The repetition and emphasis of her quietness and her apparent physical frailty (including referencing her asthma) conjure a likeness with the angel of death. (Interestingly, it is also often commented on that James Ivory is a ‘‘very quiet American’, unpushiest of directors’ [Watts, ‘Three’s Company’], something which is perhaps sparks interest for signifying he does not adhere to stereotypes of straight, white men in positions of power, specifically the auteur-director.) Jaggi’s comparison between Jhabvala and her husband indicates the way in which her portrayal across articles matches her to gender stereotypes.

Ian Jack’s likening of Jhabvala to a poppadum indicates the way in which Jhabvala’s otherness and ethnicity are a reoccurring theme. She is described as being ‘of indecipherable nationality’ (Watts, ‘Three’s Company’) and having a ‘remarkably Scottish voice. It is the result, she says, of mixing German with Indian, American and English’ (Jack). She is again elusive in that she ‘shimmers between seeming Indian, Jewish, European and pure New York from moment to moment’ (Watts, ‘Three’s Company’). Her inside/outside nature is alluded to here, something which ‘pleases her. ‘I hate to be identified’’ (Watts, ‘Ways’ 55). However, with Jack’s crude reference to Jhabvala’s Indian connection via food, it seemingly highlights her foreignness as well as her body as sites of remarkable difference and for deriving humour from. She is not portrayed as a full human being due to what marks her as different. As intimated above, the foreignness of Jhabvala’s name likely results in it being misspelt and consequently, seeming undervalued. It also marks her as an outsider: ‘The name Ruth Prawer Jhabvala looks absurdly out of place among those of other female two-time Oscar winners such as Bette Davis, Elizabeth Taylor, Jane Fonda and Jodie Foster’ (‘Gloom’ 14). This absurdity may be because she is a screenwriter amongst actresses but it also implies difference through her German-Indian name. Through always publishing with both her maiden and married name, it indicates that she did not wish to disguise herself as being Indian whilst she was writing and publishing there. Instead, she retained the marker of her outsider identity.

Although there are aspects of her portrayal in the media outside of her control, such as a focus on her foreignness and gender-typical bearing, it is apparent that Jhabvala has a considered approach to her engagement with interviewers. In relation to her knowledge of film, she admits, 'I'm not altogether as innocent as I pretend' (Pym, 'Where' 17). It indicates her awareness of the way she portrays herself. Introducing his interview with Jhabvala for *Backstory 4: Interviews with Screenwriters of the 1970s and 1980s*, Vincent LoBrutto recounts, 'I contacted her through the good graces of the Merchant Ivory office and received a lovely letter […] expressing her interest, but concerned if she really fit in a volume about the sixties and not the seventies' (131). Despite having been contacted indirectly, she granted an interview for *Backstory* -- as well as the *Screencraft* publication on screenwriters -- suggesting a better fitting decade for her. This indicates Jhabvala's awareness of her own author function in terms of categorisation as well as a selectiveness on her part in terms of who she allowed herself to interviewed by or perhaps this changed over the course of her life. It may have been that she believed her name deserved to be amongst those screenwriters celebrated in the above publications whilst she wished to steer away from journalists. Finally, it is not only Ivory that points out the contrast between perceptions of Jhabvala. Aamer Hussein remarks:

> I'd heard that she was detached, a cold-eyed observer of people and places; but I found her warm, unassuming, and very much at ease in a south Asian gathering, as if she'd found her way back home in the cold. She was more interested in finding out about the lives of the younger people in the room than in talking about books.

Janet Watts also observes, 'she is wry rather than shy and far from solitary, thriving in the exclusive support group that enfolds her in whichever country she is favouring with her presence' ('Three's Company' 61). It is perhaps within these paradoxes presented of her that Jhabvala manages to evade being captured, so to speak. If an author is not easily definable and eludes a clear, tidy, marketable persona (such as Alfred Hitchcock, Stanley Kubrick and Walt Disney as discussed in Chapter 1), it is more understandable that they might become invisible, lost or underrepresented in cultural histories.

Authorship portrayals within Jhabvala's control

Interviews

Janet Staiger posits an approach to authorship as 'technique of the self', which acknowledges that subjects repeat performative statements through their work which consequently constitute "the author" (who is separate from the subject) (51). Statements include those made by subjects about their work and Staiger suggests that they 'require the same sort of textual attention as texts such as their films'; 'After all, they are part of the authors' techniques of the self' (52). Therefore, it is important to consider Jhabvala's statements about her screenwriting alongside considerations of her authoring statements within her screenplay texts (Chapter 3). The way Jhabvala presents herself as a writer and a screenwriter coincides with traditional hierarchies of literature over film and sole authorship over collaboration. Firstly, she indicates that her motivations behind screenwriting are financial: screenwriting 'is a profitable sideline' ('Novel Approach' 109); 'Screenwriting takes up the slack between novels but, more importantly, makes money' ('Novel Approach' 110); 'She also points out […] that it has allowed them all to eat. 'Those people [filmmakers] have to make films, or they'll starve. And I had to live, too.'' ('A Heritage' 7). This impression aligns with popular perceptions of film as less artistic an endeavour than literature and also that filmmaking is primarily for profits. Jhabvala's modal verbs 'have to' and 'had to', alongside the dramatic verbs 'starve' and 'live', create a sense of urgency almost as though she *needed* to work in film in order to survive. It has the air of an excuse. Perhaps by playing up to conventional views of film writing as hack writing for money, she does not associate herself with being a serious film author in anticipation of the idea being rejected. A serious screenwriter may have seemed an unusual notion, particularly during the 1980s when the quoted interviews above took place. Whatever her motivations behind such statements, they proliferate the negative attitudes towards screenwriting as outlined in Chapter 1, thus denying Jhabvala the Screenwriter, ownership over her screen work.

In line with notions of screenwriting being something anyone can do (as seen through the freelance movement and proliferation of screenwriting manuals), Jhabvala presents screenwriting as

a hobby: ‘she likes doing them [screenplays], ‘as some people like to do mathematical puzzles or crossword puzzles. I like fitting it together’[…]’ (Watts, ‘Ways’ 55). She also indicates screenwriting required less skill in comparison to her novel writing: ‘Novels are much, much harder’ than movies (Freedland);

> Writing films scripts is so much easier than working on a novel […] In a novel you have to do it all yourself, you have to make the characters real. You have to show not only what they say, but the way they say it, the gestures, the turn of voice, everything the actor does. You have to describe everything, which is what the camera does. You have to hold everything together, which is what the director will do. You even have to supply the music. In a film, you present the blueprint, which the other people fill in (*New York Times Magazine*).

The intensifier ‘so’ exaggerates the ease of screenwriting which is contrasted with her listing of (and repetition of the term) ‘everything’ involved in novel writing. Through listing those involved in filmmaking she implies a novelist does the work of many people, whereas in film the workload is shared and therefore lesser. Anaphora and the modal verb ‘have to’ also reiterates the greater demands of novel writing. She uses the common blueprint metaphor which Steven Maras notes has ‘historical baggage’, being ‘bound up with a separation of conception and execution in the production process’ (124). This separation marginalises the screenwriter and creates a sense of them having served their purpose and thus being discarded once film production begins. Jhabvala’s statements in interview follow this and her lexical choices subtly downplay the screenwriter’s work before this separation occurs. She says, ‘All I supply are the things that a writer should supply, like the characters, the situations and the dialogue. I’m perfectly content to leave everything else to other people’ (Pym, ‘Where’ 16). Her use of the adverb ‘all’ suggests a restriction or limit on what she contributes whilst also diminishing it. Contrastingly, the pronoun ‘everything’ expands the significance of the contributions of other filmmakers during the execution. Describing herself as ‘perfectly content’ with the situation alongside her statement, ‘I am one of the few screenwriters who doesn’t want to direct’ (Pym, ‘Where’ 16) implies her satisfaction with a screenwriter’s (subservient) position and reassures that she has no aspirations to rise above to the dominant role of director. (She repeats this sentiment

in Bullington Katz [4].) Again, although she is courting 'monstrous' behaviour by writing for film, she alleviates the threat she might have posed to patriarchal dominance by assuring that her work is of minimal consequence and she is happy in a nondominant, passive, 'angelic' role.

Also reoccurring across Jhabvala's interviews are depreciatory attitudes towards collaborative authorship as opposed to sole authorship. When asked how she approaches screenwriting she explains the importance of writing novels first: 'You can learn so much when you do it all yourself […] Just practice writing fiction, and the films sort of look after themselves. Maybe this only applies to someone like myself, who is basically a writer and not a filmmaker' (Bullington Katz 4). Again, she implies fiction demands more effort and that screenwriting is easier whilst also identifying herself as belonging to the world of literature not film (expanded upon below). In reference to dialogue she states that in a book 'You do everything yourself' but in films 'the actors are in fact doing 50% percent of the work for you' (Bullington Katz 6), thus suggesting that the collaboration involved in film requires less of the screenwriter. Jhabvala indicates that she shares the view of screenplays as incomplete and therefore lesser artworks (explored in Chapter 1):

> if I had not at the same time continued to write fiction, I would feel somewhat frustrated -- because a film script is an unfinished thing, waiting to be brought into existence by the director and a whole team of artists and crew. If I had wanted the same creative fulfilment that I have found in writing fiction, then I would have needed to direct the scripts I had written. (*Ruth Prawer Jhabvala* 111)

She also expresses her belief in the director as auteur. This implies that fiction writing provides her with a creative control that screenwriting does not and therefore denies true expression of the self. She wrote to a friend, 'I live so much more in and for the books' (Watts, 'Ruth'). Despite working in such a collaborative SIWG, one which many screenwriters would count themselves lucky to be a part of, Jhabvala appeared to appreciate the more personal, individual connection she had to her novels.

A repeated statement of the self that appears across Jhabvala's interviews is that 'she is a *novelist*' [original emphasis] ('Novel Approach' 109): 'I have written about 20 films but I am still primarily a fiction writer', 'I regard myself as a born and dedicated novelist' (*Ruth Prawer Jhabvala*

111). By identifying herself in this way, Jhabvala reinforces her literary credentials and disassociates herself from negative attitudes towards film and screenwriting. In interview with John Pym, she explains, 'if I didn't write for myself, if I didn't do novels, I just couldn't do the screenplays' ('Where' 18), implying that her true creative expression, her authoring of herself, takes place in her fiction writing. It also indicates that she would never have become a screenwriter without having first been a novelist; the novelist bore the screenwriter. These statements as techniques of the self may well have influenced the focus of her obituaries and interviewers' depictions of her. In Jhabvala's performance of herself as an author, not only is Jhabvala the Screenwriter, a separate figure in the shadows of her novelist-mother, she is presented more as a shadow or ghost herself, a less important side of the subject Ruth Prawer Jhabvala. This is evident in the way in which Jhabvala treated her archival materials. Her literary papers were bequeathed in her will to The British Library whereas Ivory donated her film papers, apparently after coercion, to the University of Oregon Special Collections and Archives. Possibly the legacy of her literature was more important for her to be remembered by.

Jhabvala contradicts herself across interviews, which indicates the problematic nature of public statements such as these. After having suggested above that her screenwriting was financially driven, she explains that a Merchant Ivory film was 'something we really wanted to make. We didn't just say, "Oh, let's make a film." These were […] [t]hings that mean something to us. We're not interested in just making a film, or just making some money' (Bullington Katz 7-8). In a group interview, she claims not to argue with Merchant and Ivory before they, and her husband, interject: 'Between the other two […] Not me. They fight -- I don't fight. Or only sometimes. And not very much.' [Cyrus Jhabvala] murmurs: 'She shouts with the best of them.' 'She screams!' adds Ismail. 'She absolutely screams!' Ruth admits: 'I shout a bit in the editing room […]' (Watts, 'Ways' 55). Again, this might suggest that she encourages a perception of herself that is similar to the angel in the house which others would disagree with. She also claims to be disinterested in films: 'Ruth Prawer Jhabvala hardly ever goes to the movies. She's not terribly interested, she says' ('Novel Approach' 109). However, in an earlier interview she explains that after moving to England from Germany where Jews were not permitted

into cinemas 'from '40 to '45 [aged 13-18] I saw everything. I saw all the war films, […] I saw some Ealing comedies […] Now I live in New York and I see everything. I go just around the corner. I like it. I don't run, but I certainly see everything that everyone else sees and I go to revival houses too' (Pym, 'Where' 16). Elsewhere, she says she likes Martin Scorsese films, particularly *Goodfellas* (1990) (Bullington Katz 7). Ivory, in a 1992 publication, also confirms this, calling her a 'passionate filmgoer' who 'sees more movies in a year than I do, and I see a lot' (qtd. in Long, *The Films* 25). This contradiction between Jhabvala's statements indicate an attempted detachment from the world of cinema. Similarly, she suggests she lacks a cinematic sensibility and understanding of film ('I have no visual, aesthetic sense' [Camber Porter]), but there is evidence to the contrary in the following chapters. As intimated above, she acknowledges the way in which she performs a different author version of herself -- 'I'm not altogether as innocent as I pretend. Now when I write a screenplay it's always with the editing room in mind' -- yet she maintains she does not belong on film sets despite providing rewrites from a distance during shooting: 'I stay away from the sets. There's nothing I can do and I don't understand what's going on, I'm just in the way. I always trip over the wires' (Pym, 'Where' 16-17). The paradoxical nature of Jhabvala as an inside-outsider is apparent here, someone very much involved in the films she worked on yet feeling as though, and perhaps maintaining the perception that, she did not belong. Paradox and contradictions are rife throughout this thesis' exploration of Jhabvala, especially through the way she conceives of herself as an author (of *novels*) and denies her authorship within film i. It indicates the need to interrogate the effects of historical and conventional attitudes on various depictions of authorship.

Film Credits

Maurice (1987)

Film credits are a principal way in which authorship is presented and Jhabvala attempts to steer the attribution of certain films to her name. For instance, she is not credited for *Maurice*, the second Merchant Ivory adaptation of an E. M. Forster novel. The story is set in early twentieth-century England, following the life and romances of the titular character. Maurice first enters into a

relationship with a fellow university student, Clive Durnham, who later leaves him to follow expectations of heteronormativity and marry. Heartbroken, Maurice attempts to move on with his life and be "cured" of his homosexuality. He later meets and falls in love with a gamekeeper, Alec Scudder, and the novel finishes happily. It was published posthumously as Forster knew attitudes towards homosexuality would make it problematic to publish during his lifetime. The screenplay was written by James Ivory (who also directed it) and Kit Hesketh-Harvey. After the critical success of *A Room with a View* (1985) – which won an Oscar for Ruth Prawer Jhabvala -- it perhaps surprised journalists that Jhabvala did not write Merchant Ivory's next Forster adaptation:

> Jhabvala has collaborated with James Ivory and Ismail Merchant on almost every film they've made, but her credit's conspicuously absent from *Maurice* […] 'How could I work on *Maurice*! You know what it's about -- it's just not my subject. I don't disapprove, but I couldn't write it, just as I couldn't write *Platoon*.' ('Novel Approach' 110)

Here arises a reoccurring notion from Jhabvala: that because the subject matter of a novel is outside of her experiences, she cannot adapt it. It is difficult to understand fully how she defines "her subject" as she has adapted novels from time periods and countries she has not lived in and written about subjects she had to research because (I assume) they were outside of the remit of her experience. For instance, Thomas Jefferson and slavery (*Jefferson in Paris*), smuggling (*Three Continents*), and treasure hunting (*An Innocent Millionaire* -- more on this in the conclusion). Therefore, this seems a flawed reason for not adapting *Maurice*. The article writer's lexical choice of 'contributed' is interesting as Jhabvala did at least contribute to the film as seen below.

Ivory has also often been asked why Jhabvala did not adapt *Maurice*. In a 2017 interview with Tim Nasson, Ivory explained,

> The biggest reason, she was writing a novel, Three Continents, and wanted to give that her full attention. But, secondly, she didn't feel it was one of Forster's better books and for that reason wasn't interested in adapting it. In all of her years of working with us, if she was busy writing a novel, she wouldn't work on a screenplay. (Nasson)

The two strands to Ivory's answer can perhaps be allocated as the official line and the personal one. As Suzanne Speidel notes in her article on the film's work-in-progress screenplays,

> the film's publicity explained Prawer Jhabvala's absence in terms of her commitment to writing the novel *Three Continents* (1987) (Harvey 1987: 72), Ivory was later to account for it in a way that echoed critical hostility to Forster's *Maurice*: 'Ruth Jhabvala, for complicated reasons of her own, liked neither the original novel nor the completed film, calling them sub-Forster, and sub-Ivory respectively' (Ivory 1992) (Speidel 303)

It is unclear what Jhabvala's 'complicated reasons' for apparently disliking *Maurice* were. However, the echoes Speidel notes of the widespread 'critical hostility to Forster's *Maurice*' could suggest Jhabvala's awareness of reputation both of the novel but also, I will posit, of her own.

Doubt can be cast upon the given reasons for Jhabvala not writing *Maurice*. Firstly, during the latter half of 1986 when *Maurice* was being written and rewritten, Jhabvala was likely working on *Three Continents*, published in 1987 (she had completed a manuscript by 1985 when she and Ivory began adapting it to screenplay), yet she was also working on the screenplay for *Madame Sousatzka* (1988). Archival materials for the film are to be found in the John Schlesinger Collection at the British Film Institute, and the earliest screenplay held is dated 11 November 1985. However, correspondence and notes for *Madame Sousatzka*'s script development span across the time period when Ivory and Hesketh-Harvey were writing *Maurice*. Granted, the development of *Madame Sousatzka* was slower, however the crossover of dates indicates that Jhabvala's 'full attention' was not necessarily on *Three Continents*.

Indeed, despite Ivory's claim that Jhabvala would not work on a screenplay whilst writing a novel, Jhabvala worked on *Maurice* itself. Speidel notes that the 'earliest manuscripts contains a large amount of additions and suggestions by Ruth Prawer Jhabvala, most of which were subsequently acted upon, either in the next two versions of screenplay or in the editing of the film' (303). For example: 'Jhabvala suggests (on an added sheet of yellow notepaper) a whole new scene in which the butler, Simcox, 'makes some sniggering insinuation about Maurice' to Alec Scudder (to which Ivory adds that Alec 'either tells him to bugger off – or stay with a thoughtful silent Alec')'. This scene then appears in Version 3 of the screenplay (Speidel 304). Of the twelve sheets of yellow paper included in Version 1, six of them show Jhabvala initiating 'suggestions to which Ivory then contributes' (Speidel

304-5). Despite comments that Jhabvala's dislike of the novel made her refrain from adapting it, her engagement with the project is evident in the draft screenplays. In fact, the main narrative addition to the final film derived from Jhabvala: the court case and imprisonment of Viscount Risley for homosexual conduct, which results in Clive's withdrawal from Maurice. Speidel states that,

> In tracking the introduction of this new storyline across the screenplays it is possible to see details of collaboration and authorship that are unacknowledged in the film's credits and publicity. In his covering letter to King's, Ivory explains that Risley's story was the inspiration of Ruth Prawer Jhabvala:
>
> It was she who came up with the idea of the catastrophe that ruins Risley and helps to turn Clive away from his romance with Maurice – a solution to the major problem of the novel for most readers: Clive's vague change of heart while in Greece. Something stronger than that, something sharp and dramatic, would be required for a film, she felt, and we introduced Risley's entrapment and trial. [...] (Speidel 312)

Speidel thus highlights the significance of Jhabvala's input and collaborative working practices with Ivory. The fact that this instance of authorship is unacknowledged in film credits and publicity support the impetus feeding this thesis to unravel adaptation processes and reveal the significance of unheard, or quieter, voices in production. The hidden authorship in this case may also have been desired by Jhabvala. My supposition is that Jhabvala may have declined a more prominent writing role in *Maurice* because of its reputation. As Ivory's aforementioned paraphrase indicates, Jhabvala was aware of the novel's reputation as 'sub-Forster'. Claire Monk, in her inaugural lecture on *Maurice*, explains the resistant climate in which the film was produced: 'the first affirmative mainstream gay romance' released in the 1980s, not long before the Thatcherite government's anti-gay legislation, Section 28. As Monk's title quotation from Ivory states, 'nobody really wanted us to make it'. This chapter argues that Jhabvala was aware of her status as a writer and I wonder whether, being aware of the potential backlash against *Maurice*'s adaptation, Jhabvala did not wish to be publicly associated with the film. Thus, why she restricted her involvement with the project to behind the scenes.

The Remains of the Day (1993)

The Remains of the Day (1989) is a novel by Kazuo Ishiguro. Set in England between world wars, the story follows Stevens, butler to Lord Darlington who is courted by anti-Semitism and later exposed as a Nazi sympathiser, ruining his reputation. Stevens serves Darlington dutifully and unquestioningly at the expense of his relationships with his father and head housekeeper, Miss Kenton, who eventually leaves her position to marry. Told through a cyclical structure, the story begins and ends after Darlington has died, and Stevens travels to reconnect with Miss Kenton. Before the novel was published, playwright and screenwriter Harold Pinter optioned the film rights. With Mike Nichols set to direct, they formed a development deal with Columbia Pictures and Pinter wrote the screenplay. Having read it, Anthony Hopkins agreed to play Stevens. However, Nichols withdrew, Columbia searched for another director and James Ivory, who was following the project, put himself forward. (This was around the time of *Howards End*'s successful release.) In 1992 Merchant Ivory Productions formed an agreement with Columbia to produce the movie (Long, *James Ivory* 226). Ivory had Ruth Prawer Jhabvala rewrite the screenplay and subsequently Pinter withdrew his writing credit. Thus, this film makes for an interesting case study on authorship, revealing how power politics, personal relationships, egos and industry factors affect portrayals of authorship.

Pinter's approach to screenwriting is oppositional to Jhabvala's. As we have seen, auteurism's emphasis on the director is laced through Jhabvala's comments on her screen work, whereas Pinter claimed 'that his screenplays were works of art in their own rights and […believed] that both scripts and scriptwriter should be recognised and given a high visibility by the different operators of the film industry' (Roblin). In 2000, Pinter published seventeen of his twenty-six screenplays across three collections, including unmade scripts. All were adaptations, four of his own plays and three which were unproduced. Another three he referred to as having been 'fucked up' (Calhoun) -- meaning rewritten -- which he did not publish, including *Remains of the Day*. His conception of screenwriting is both positive and unusual in that he valued his screenplays as an extension of his body of art, an unconventional view for his time. Isabelle Roblin explains that Pinter, the screenwriter, made himself

visible and thus a 'Strange Case'. His literary career played an important part in terms of his standing within the Screen Idea Work Groups he was a part of: 'some directors and producers were quite intimidated by Pinter's visibility [and] his literary reputation' and frustrated when his opinions swayed a creative decision (Roblin). Although Jhabvala was likewise respected for her literary reputation and involved after finishing the script (as we will see in Chapter 3), she masks her influence as a screenwriter through an angel in the house type of performance of her authorship. Pinter, being male, makes no apologies or attempts to downplay his creativity and instead asserts his authority, which as a screenwriter, makes him 'mad'. Ignoring the three rewritten films, Pinter says, 'the truth is that the roughly 18 films that I've had made have not been touched. They've been filmed exactly as I wrote them. I'm not only talking about dialogue but structure as well' (Calhoun). This was a condition Pinter insisted upon and it angered him when it was unmet: during the final cut of *The Quiller Memorandum* […] an actor had inverted the lines of his dialogue: 'I had written, "I'll drive, move over," and the actor had said, "Move over, I'll drive." I couldn't believe it. I nearly said 'Stop! How dare you!' because I knew that wasn't what I had written' (Pinter, *Various Voices* 74) (Roblin). Roblin states that 'whatever Pinter might have said, his screenplays were never entirely 'filmed as written'. Pinter somewhat appropriates aueturism for his position as a screenwriter and notably an adapter, yet insisting his scripts are not altered seems to deny the same agency to those adapting his scripts. The way Pinter speaks about his screenwriting reveals a shared attitude with Jhabvala that collaborative authorship is lesser than a sole authored work.

Like Jhabvala (above), Pinter conceives of filmmaking and the adaptation of script-to-screen as collaborative. After Ivory joined the *Remains* project, in a 1933 interview Pinter said, 'When I say I have written the screenplay, I certainly have written it. At the same time James Ivory and I will work on it. He will bring a fresh mind to it, and we'll meet next week or so and have a further conversation' (4). Stephen H. Gale analyses 'archival materials that reveal how well Pinter works in a collaborative context with his directors', concluding that his primary interest is 'producing the best artistic product […] He recognizes both that he has to collaborate in filmmaking because that is the way the business

is run and that those with whom he works may well be able to make valuable contributions'. He goes on to note that 'he chooses his colleagues carefully, often working with the same people' (393). Therefore, although Pinter worked collaboratively in practice (possibly on his terms), he protects the construction of himself as a sole author within this collaborative process and therefore his work as being artistic.

Unlike Pinter establishing ownership over his screenplays, particularly by publishing them, Jhabvala does not take the same approach. As we will see, she thinks of her screenplays as texts no one will ever read and does not claim ownership over them. This is apparent in a 1981 letter to Merchant over her payments for *Heat and Dust*. Financing the film was 'a desperate situation' (Merchant, Letter to Ruth Jhabvala, 8 February 1982), and in the letter Jhabvala contests proposed payments which are lower than she is happy with. She writes:

> You say that you, Jim, and I are in the same position over this. That would be so if all I was contributing was the script. But I am in fact giving up my property – and would you really ask me to throw that in so lightly? I would be prepared to do it if it were an original script or an adaptation […] I know we never see the sort of money other people do – and I feel as bad about it as you do and have always been willing to waive these sums where my screenplays are concerned. But as for the book – rather than part with it, I would prefer to wait. (Letter to Ismail, 26 December 1981)

Jhabvala's emphasis on her novel as her 'property' indicates her sense of ownership of it and I infer that she does not view her screenplays as such. Her willingness to forgo payments for her screenplays and the determiner 'all' in 'if all I was contributing was the script' suggests screenplays are of less value than novels, which are *hers*. Indeed, in her contracts she signs away ownership. In the Certificate of Authorship for *Remains of the Day* she agreed, 'any and all literary or other materials, works, writings and ideas [...] written, submitted, furnished and/or contributed by me [...] shall be written as a "work made for hire" for Merchant Ivory Productions' -- deemed 'the "author" of the Work for all purposes' (Columbia Pictures 1). Ironically, the Certificate of Authorship takes away Jhabvala's authorial ownership. This seems to have been standard, but *Heat and Dust* was an exception in that she signed

over ownership yet retained the right to publish the screenplay -apparently her decision as a handwritten draft of these clauses are included (in her hand) in a letter to Ismail (Letter to Ismail, 18 February 4). It is perhaps telling that Jhabvala singled out her Booker Prize-winning novel adaptation as the screenplay she wanted to maintain the right to publish. Pinter presumably retained ownership or similar rights in his film contracts in order to publish his screenplays.

If we paint authorship by numbers for *Remains of the Day*, Pinter comes out on top. According to the film's Budget Breakdown and the Columbia Agreement, Ishiguro received $180,000 for story rights plus two-and-a-half percent of the net profits. Pinter was awarded the same percentage and $9,000 for story rights, having optioned the book. The writers' salaries were budgeted at $600,000 for Pinter and $275,000, a $100,000 bonus and five percent of net profits for Ivory to pass along to, or share with, Jhabvala (Remains of the Day – Financial/Legal). (It was contracted that Ivory and Jhabvala should decide between themselves on how much they shared the script work and therefore the money and writing credit. This illustrates the trust between them as longstanding friends and collaborators.) Additionally, Pinter was allocated $200,000 as a producer, including '3-1/2% of […] Net Proceeds, escalating to 6% […] at "Initial Actual Breakeven" plus $10,000,000 of Net Proceeds' (Letter to Merchant Ivory 3). The financial gap between Pinter and Jhabvala's writing salaries suggest more of his screenwriting was retained. In total he earned the second highest salary after Anthony Hopkins (excluding additional net profit earnings as I do not have this information for Hopkins). According to finances, Pinter has the largest slice of the authorship pie despite his name not featuring in credits.

The Columbia Agreement with Merchant Ivory Productions is also interesting from an authorship and adaptation perspective. The contract states,

> The Film shall: [...] be based upon the novel The Remains of the Day by Kazuo Ishiguro, and the screenplay based thereon written by Harold Pinter, as rewritten by Ruth Jhabvala and/or James Ivory in accordance with the creative changes and direction approved by Columbia at the creative meeting on June 8, 1992 among Ruth Jhabvala, MIP and Columbia (i.e. That certain scenes contained in the "Pinter" screenplay will be dropped and additional scenes only drawn from or suggested by the underlying novel

> […] will be substituted therefore and/or added; provided, however, the essence of the "Pinter" screenplay […] is not materially changed). (Columbia Pictures, Letter to Merchant Ivory 7-8)

The names included here indicate the Screen Idea Work Group (SIWG) during this phase of preproduction. As the 'purpose of the Screen Idea Work Group is to shape a screen idea into a narrative acceptable to those controlling the investment' (MacDonald, *Screenwriting Poetics* 77) it is unsurprising that Columbia appears to be the most powerful, as they give approval for planned changes to Pinter's screenplay. Pinter's absence from the creative meeting might suggest his lack of power at this point either through removing himself from, or being removed by, the central stakeholders in the SIWG. Familiar fidelity discourse is used here, not in reference to Ishiguro's novel but to Pinter's screenplay, requiring its 'essence' to remain. Approaching this script-to-screen adaptation in the same way as prioritising the hallowed adapted text indicates the importance and influence of Pinter's screenplay. Additionally, the repetition of his name despite his absence from proceedings emphasises the significance of his authorship in this film's early stages. The literary standing of his name may have influenced Columbia's valuing of his screenplay this way and/or it may have been Anthony Hopkins' attachment to the project based on Pinter's screenplay. Keeping this bankable star on the project will likely have been a strong motive to avoid the risk of deterring from Pinter's script. However, the agreement states that ultimately 'MIP's determination shall be final' (Columbia Pictures, Letter to Merchant Ivory 8), meaning that by the final cut of the film Merchant Ivory will be the 'acknowledged decision-maker' (MacDonald, *Screenwriting Poetics* 77).

The Writing Credit terms in the contract reveal the commercial and reputational drivers behind this public construction of authorship. Janet Staiger explains that Michel Foucault's notion of the 'author function' is a construction that 'rewards a culture invested in individuals […] it suggests a discourse full of agency that is handy for capitalism to promote' (Staiger 28). The *Remains* contract states, 'Jhabvala may elect to use a pseudonym but only if she shares writing credit with Harold Pinter and/or James Ivory' (Columbia Pictures, Letter to Merchant Ivory 20). This clause protects Columbia's

interest in utilising the author function in promotion by ensuring that at least one well-known name will be deemed the writer of the film. This suggests the cultural value behind Jhabvala's name: a two-time Academy Award winner will boost promotion. Providing the film can depend on Pinter or Ivory as established author functions, then Jhabvala's name can be obscured. As well as protecting the film's marketability, this may also act as a means for Jhabvala to protect her reputation if she thought sharing writing credit might do so. Alongside Pinter's refusal of his credit, it suggests an unfavourable view of collaborative writing. Sharing the ideas of the adapted text is acceptable -- perhaps because adaptation is viewed less as collaborating with a source author but replacing them -- but a possible inference is that collaborating on the screenplay could prove damaging for these well-established literary authors.

Ultimately, Jhabvala appears as the sole screenwriter credited for *Remains of the Day* and was nominated for an Academy Award. It might have been an uncomfortable win considering how much of Pinter's writing remained in the final screenplay. The amount of Pinter's screenplay remaining in the film has already been discussed by Edward T. Jones for example. He considers Pinter's screenplay as being truer to Ishiguro's novel and views the film as being less political than both novel and Pinter-screenplay and drawing the love story from the subtext to the fore. Like those critics featured in my introduction, despite often referring to Jhabvala as the reason for unfavourable changes, it is unclear that Jones has read her rewrites. Dialogue that he cites as Jhabvala's follow the exact wording of the film rather than the wording in the rewritten screenplay. The decisions to make the changes he cites may have originated with Columbia and/or Ivory as well as Jhabvala, it is impossible to know exactly where they derived from only that Jhabvala exacted them. His discussion of the process follows fidelity discourse in approving Pinter's fidelity to Ishiguro yet disapproving Jhabvala's alterations. Instead I will follow Cobb's approach of eschewing a hierarchy and viewing the process as conversation and co-authorship.

The dialogue interchanges in Pinter's script are typically pithy and punchy, as is his style. To this, Jhabvala adds more in the way of human touches, individualising the dialogue and making the exchanges more realistic. She also adds visuals which are sparse in Pinter's script. One example, is the scene where Stevens shows his elderly father the room he will stay in during his position as under-butler at Darlington Hall. A copy of Pinter's screenplay is held in the Ruth Prawer Jhabvala Papers, which she has edited by hand.

STEVENS
How is your health?

FATHER
Why do you ask?

~~STEVENS~~
~~Interested~~

~~FATHER~~
~~Fit as a fiddle~~

The latter lines are struck through and an arrow points to the adjacent page where the following has been handwritten by Jhabvala to replace it.

STEVENS
I was thinking of your arthritis.

FATHER
(concealing his arthritic hand)
I don't think of my arthritis, why should you?

STEVENS
You've got all you want then?

He looks around the room where there is nothing ~~whatsoever~~ to satisfy anyone's wants. FATHER has begun to put away his one suit. As he does,

FATHER
I got all I want. I'm not here to complain and grumble, like some of them.

(Pinter, *Remains of the Day* 15)

In Jhabvala's expanded dialogue, Stevens' interest in his father's health is emphasised and made clearer. His father's answer is more telling of his character, indicating a man of simple means, with

little wants in life, even for his own well-being. He lives to serve. His room is sparse and he has little to add to it. Characterisation such as this is a main area of development in Jhabvala's rewrite.

Another example of Jhabvala softening Pinter's dialogue and giving the characters more individual voices is during the misplaced Chinaman scene. Miss Kenton becomes concerned for Stevens' father's ability to perform his duties and attempts to convince Stevens of this by showing him a Chinaman ornament his father has dusted and put in the wrong place. In the following, I have indicated the lines of Pinter's screenplay which have been struck out and Jhabvala's handwritten additions are in bold.

STEVENS

~~Keep your voice down, Miss Kenton.~~ **Miss Kenton I'm very busy and I'm surprised that you have nothing better to do than stand in corridors all day.**

KENTON

Mr. Stevens Look at that Chinaman and tell me the truth.

STEVENS

Miss Kenton, I would ask you to (Please**)** keep your voice down.

MISS KENTON

And I would ask you, Mr. Stevens, to turn around and Look at the Chinaman.

STEVENS

Miss Kenton, please keep your voice down. What would employees below ~~Let me pass.~~ **think to hear us shouting at the top of our voices about Chinamen.**

MISS KENTON

Mr. Stevens, Look at the Chinaman.

He turns slowly and looks at the Chinaman.

He looks back at her.

STEVENS

It is a small mistake. A trivial mistake.

MISS KENTON

> Your father is entrusted with more than a
> man of his age can cope with.
>
> (Pinter, *Remains of the Day* 36)

Jhabvala pads the dialogue with formalities, reflecting the characters' professionalism and the formality of their relationship whilst making the dialogue less abrupt. The backbone of Pinter's script is there but Jhabvala has added layers to it. On the whole, she humanises the characters and this is particularly the reason behind the rewritten ending of the film -- rather than Stevens dejectedly realising he wasted the best years of life, and love of his life, to blind service and cutting it there, instead, Jhabvala writes him back at Darlington Hall, continuing his work with dignity. Whether we like the changes or not, it is clear that Jhabvala engages with Pinter's script, negotiates with it. Unfortunately, after being sent the rewritten script, Pinter chose not to rejoin the SIWG. His track record of unchanged scripts and his reputation of sole creative genius was perhaps more precious. Both made significant contributions to the film and thus the denial of co-authorship feels an unfair reflection of this collaborative effort with two celebrated writers bringing different strengths and interpretations.

Therefore, Pinter's attitudes towards his role as screenwriter differ from Jhabvala's in that he views screenwriting as important, artistic work. This is demonstrated in the publication of his screenplays and emphasised by the fact that his screenplays were all adaptations. This contrasts with Jhabvala's disparaging attitudes towards her screenwriting. Both writers, coming from literary writing backgrounds, demonstrate a preference or privileged view of their sole-authored work. Jhabvala's comments on working 'only' part of the way as a screenwriter and Pinter's refusal to publish his screenplays that have been altered demonstrate this. As well as *Remains*, this happened with his script for *The Handmaid's Tale* (1990): 'Pinter was absolutely furious with the resulting film and thought about removing his name from the credits. He said to Michael Billington, 'I left my name on the film because there was enough there to warrant it – just about. But it's not mine and to this day I've never published it' (Roblin). There is a slight paradox with the sparseness of Pinter's pages suggesting his

awareness of his collaborating filmmakers who will add their own expertise to complete production and his refusal to accept collaboration in the form of editing his scripts. He perhaps values the individualised roles of film production and the role of the writer's expertise within this. To him, writing may seem a highly skilled step despite the axiom that "everyone's a writer", which we have seen in screenwriting's history. Similarly to Pinter's screenplays, Jhabvala's screenplays anticipate the contributions of later filmmakers, with one example being through the inclusion of options (explored further in Chapter 5). In the Chinaman scene above she has inserted brackets around '(Please)', making them optional to the director/actor. Where she differs from Pinter is in her acceptance of changes to her scripts whether through rewrites, during filming or in editing. (Her statement about the Cecil scene in *A Room with a View* demonstrates this.) Her suggestion that no one will ever see her screenwriting (discussed in Chapter 3) indicates their lack of significance in her view and that this is the reason she differs from Pinter.

A Soldier's Daughter Never Cries (1998)

A Soldier's Daughter Never Cries (1990) is a semi-autobiographical novel written by Kaylie Jones. The protagonist, Channe, grows up in Paris and has to adapt to a new brother when her American parents adopt a French boy. The family later moves to America where the siblings have to adjust to a cultural transition. Ivory agreed to adapt the novel with TV producer Robert Halmi's company, RHI Entertainment. An initial agreement existed for Ivory's writing and directing services but Jhabvala was later brought onto the project. It is unclear from the archival material at what stage Ivory was in the writing before Jhabvala joined. The updated agreement states that Ivory and Jhabvala 'shall perform as a team for all writing services' and that 'all monies payable […] shall be shared equally' between them. However, Jhabvala 'requested that she not be accorded credit for any writing services rendered by her in connection with the Agreement. RHI agrees not to accord her any such credit unless otherwise demanded by the Writer's Guild' (RHI Entertainment). *A Soldier's Daughter* provides an example of Jhabvala trying to eschew her authorial stamp, similarly to Pinter on the *Remains of the Day* project.

This clause appeared again in the writing agreement for *Le Divorce* (2003) which was also co-written with Ivory. The agreement states, 'where the writing credit accorded to RPJ [Ruth Prawer Jhabvala] […] shall be shared with anyone other than JI [James Ivory] or JI shall not be the director of the Picture, RPJ may elect to have her credit hereunder substituted with a reasonable pseudonym' (Writer Borrowing Agreement 3). As Staiger explains, ['[a]uthored texts […] create the opportunity for discipline – for punishing or rewarding individuals on the basis of what they write' (28). These clauses regarding pseudonyms suggest that Jhabvala is aware of the opportunity for discipline in association with her authored texts. By reserving the possibility for withholding her name as author, she is able to protect herself from any potential punishments based on her involvement. In *Le Divorce*, her authorial stamp is protected against being associated with another writer (perhaps in the same way that Pinter faced) and also against another director. This indicates the control of the studios who will own the screenplay she has worked on and who can bring on other writers to rewrite it and replace the director regardless of Jhabvala's wishes; she is powerless over these choices. The way in which she sees fit to protect herself against these potential decisions which may threaten her creative vision and/or reputation, is to reserve the right to remove her name from the project and thus avoid being punished for matters over which she had no control.

For *Le Divorce*, Jhabvala used her own name yet she used the pseudonym Erin Uday during the development of *A Soldier's Daughter*. There are differing reasons given as to why she did this. In a letter to Sharen Harel of Capitol Films, the distributor, Jhabvala writes,

> I am sure you realise that I think very highly of this project and have worked on it with enthusiasm. The only reason that I am using a pseudonym is that the screenplay did not originate with me but that I came in on it later as a co-screenwriter with James Ivory. For this collaboration I am using the name "Erin Uday", which I have registered with the Writers Guild of America.
>
> I have been informed that the brochure issued by Capitol Films has published my own name as co-screenwriter. This must surely be due to a misunderstanding since my own name was never on the screenplay but those of James Ivory and Erin Uday. I would therefore be grateful

> if you would make the necessary correction and replace my name with that of the agreed-upon pseudonym.

If Jhabvala thought 'very highly' of the project, it begs the question, why did she not wish her name to associated with it? For a screenwriter whose filmography primarily consists of adaptations, the reason 'it did not originate with me' seems an odd motivation for Jhabvala to withhold her name. Also wanting to separate her name from a collaboration with Ivory seems unusual considering she co-wrote and shared credits with Ivory on previous films: *The Householder*, *Shakespeare Wallah*, *The Guru* and *Bombay Talkie*. Some of their original work began with Ivory's story ideas which they then developed together. *Three Continents* is a striking example (covered more in Chapter 5) where Ivory encouraged Jhabvala to write the story as a novel first and then adapt it to screenplay. The film project went unproduced yet Jhabvala went on to publish the novel - a story which had originated (albeit in a less fully formed way than *A Soldier's Daughter*) with Ivory. Perhaps she felt she had made the story her own enough to warrant her authorial stamp whereas with *A Soldier's Daughter* she may not have done. Also, *The Remains of the Day* screenplay did not originate with her but went on to be released with her name attached. Does this suggest if the *Remains* contract had not specified otherwise, she would have used her pseudonym for that film? Or is the matter of origins an excuse in this instance? I would hazard the answer as, yes.

Further complications arise when it comes to Ivory's account of the Erin Uday pseudonym. In conversation with Robert Emmet Long, Ivory says that due to the possibilities left open in their contract 'Ruth wanted an out; if it turned up on TV in a different form from the way she had written it, or was perhaps directed by other people, she wanted to make sure that her name would not be on it. [...] When we actually had finished the film and it was about to come out, she agreed to put her name on it' (*James Ivory* 304). This implies that the SIWG of Merchant Ivory Productions was one which Jhabvala trusted and that when unfamiliar stakeholders were brought into the work group, this provided enough reason for her to incorporate "safety measures" in order to obscure her authorship

and protect her name. Ivory's comment in interview contrasts with Jhabvala's aforementioned statement that she 'didn't care a damn' if her scripts were changed.

A letter from Ivory to Jhabvala reveals the conflict caused by the Erin Uday pseudonym, which he calls a 'rash, dumb idea'. Although the letter is undated, it is inferably from the latter stages of *A Soldier's Daughter*'s post-production. Ivory writes, 'the only understanding you and I ever had about pseudonyms was that we might use them if Halmi messed us up. There was no agreement, and there has been no compliance about it on my part, that you would use one if he didn't'. This suggests the project is in late enough stages to be sure that Robert Halmi's company have not 'messed us up'. The similarity here with Pinter's language over his altered film scripts having been 'fucked up' indicates the personal (and emotional) stakes with lending your name to an authored text. Ivory also recalls, 'we argued about this issue; you know how dismayed, impatient, angry I was. Don't you remember that phone conversation? It's when you told me – and not as a joke – that you hadn't been paid enough in any case for the use of your name'. This indicates Jhabvala's awareness of the commercial value of her name and reputation, the significance of the author function as a commercial property. Ivory confirms this significance when discussing 'when -if- the film is attacked over this […] "Erin Uday" is going to generate bad publicity for "A Soldier's Daughter"'. Finally, Ivory writes, 'Your reason for not taking credit doesn't convince me I.e. [sic] that you know nothing about children and American teenagers in high school. I feel you're hiding your true feelings. I don't know what these are' (Letter to Ruth, Box 33 Folder 12). I agree that this reason is unconvincing. Roughly twenty years prior to *A Soldier's Daughter* around 1976, Ivory and Jhabvala were working on another unmade adaptation, this time of one of Jhabvala's short stories, *How I Became a Holy Mother*. In their planned adaptation, the story was relocated from India to Oregon where Ivory was from and the story expanded to encompass American culture and characters. After receiving her screenplay draft, Ivory wrote to Jhabvala, 'your fears (and Ismail's and mine) were unfounded that you couldn't write American speech - as, for instance, "I dig your dynamite shit, man..." of which the Jhabvala version would read, "Hey, I think your marijuana's frightfully good." Well, nothing like that happened' (Letter to Ruth, Box 1 Folder 9).

She received positive feedback on this foray into writing about a culture she was unfamiliar with and in the two decades between this project and *A Soldier's Daughter* Jhabvala lived in America, presumably learning more of the culture. She was also a writer who repeatedly adapted novels set in the worlds of other people, concerning aspects of life she had not experienced, including *Mr. & Mrs. Bridge* (1990) which followed an American family and the growth of three children, through adolescence to adulthood. For Jhabvala to express a concern over this in *A Soldier's Daughter* and cite it as reason for not taking credit for the film seems unusual.

From the archives it is unclear why Jhabvala changed her credit on *A Soldier's Daughter*. Ivory's objections may have persuaded her or perhaps Capitol Film's mistake in crediting Jhabvala swayed her decision to leave her name on the project. Although her motivations are unclear, this case study indicates her attempts to deny authorship and awareness of authorship as a construct. As Leitch proposes, authorship is a 'collaborative, adaptive performance' which is 'created, ratified and policed by the authorship industry rather than an existential fact' ('Lights!' 113). The writing credit clause in the contract for *Remains of the Day* reveals this ratification and policing process, which resulted in Jhabvala having to be solely credited for a co-authored screenplay when she may have wished Erin Uday to be. Her involvement in *Maurice* implies that the reputation of a project may have affected Jhabvala's decisions in naming herself as an author and wishing to remain in the margins if the consequences may have been negative. This may have been her motivation behind using the name Erin Uday. Jhabvala's and Pinter's denial of authorship indicate their awareness of authorship as a performance to be moulded and thus their names as promotional author functions to be protected. Their valuing of sole authorship over collaboration affects their performance of authorship to the point where they are willing to eschew their involvement completely rather than be associated with others or projects of which they disapprove.

3. Jhabvala's Authoring and Adaptive Practices

I think, no one's ever going to see this: so what the hell does it matter? So it leaves you very free indeed. (Jhabvala qtd. in Watts, 'Ways' 55)

As previously mentioned, this thesis often argues against Ruth Prawer Jhabvala. One way in which I contradict her is simply by seeing the screenplays she thought no one would ever see and making them matter. According to an archivist I spoke with at the University of Oregon Special Collections and Archives, Jhabvala had to be persuaded to allow James Ivory to donate her screenwriting materials. Cari Beauchamp explains that in being able to study Frances Marion's screenplays, she has 'Frances's long time secretary, Martha Lorah, to thank for taking material out of the dumpster when Frances was blithely tossing it out in preparation for a move' (2). Even with a quarter of a century between them, Jhabvala held a similarly dismissive attitude towards her film papers. It seems I have Ivory to thank for making them available. It is apparent from post-its and explanatory notes within The Ruth Prawer Jhabvala Papers in Ivory's handwriting, that he collated the collection. Contrastingly, Pauline McGonagle, who is researching and cataloguing Jhabvala's prose papers at the British Library at the time of writing, describes encountering Jhabvala's voice on 'obscured pages which had once been wet and were now illegible. […] I noticed her handwriting in the margin[…] : 'rained in the window here!' Her voice spoke to me directly in what felt like a shock encounter of great clarity, which made me question whom she intended to address. I thought about the active part writers play in creating their own archive'. The sense I gained from Jhabvala's screenwriting papers was that her voice was absent in comparison to this encounter, replaced with Ivory's commentary. Instead of feeling as though Jhabvala was speaking to me, I felt as though I was intruding on her writing or conversations with others. In this sense I am aware of myself as an outsider to the archival fragments I explore here, which Jhabvala did not intend for anyone outside of her working sphere to see.

I also contradict impressions of Jhabvala outlined in the previous chapter. After exploring the outside performance of Jhabvala's film authorship, I now focus on the inside, on her authoring in practice. This highlights several inconsistencies between the way she is portrayed in the media (including by herself) and how her authorship is presented in the archive. This chapter contradicts the impression that Jhabvala is a submissive screenwriter, a *novelist* with minimal film knowledge who supplies little and whose screenplays are sparse. Beauchamp states that for some women in early cinema 'a virtue was derived from oppression; with so little expected of them, they were free to accomplish much' (1). This sentiment is suggested by Jhabvala in this chapter's epigraph. Feeling free from performing an author function, Jhabvala accomplishes much in contributing to the final film: she corrects what she sees as faults in the adapted novels; aids the problem-solving involved in adapting and screenwriting; steers characterisation, tone and editing; draws elements pertinent to her to the fore, such as relationships between women and their treatment by men.

It is important to remember that Jhabvala's screenwriting accomplishments occur within a collaborative environment therefore I will provide a brief overview of the Merchant Ivory Productions' SIWG as necessary context for understanding how Jhabvala worked within this group. The problem addressed in this chapter is that the way Jhabvala is often portrayed ghosts over her power and influence, which in turn allows for the erasure of Jhabvala, the screenwriter from academic accounts. If we do not value the historical achievements of women (and) screenwriters, how can we expect change for those in the future? I therefore utilise archival materials to give a closer insight into the reality of Jhabvala's film authorship, not an exact, true representation. As has already been indicated, archives are also authored to an extent, 'made up from selected and consciously chosen documentation from the past and also from the mad fragmentations that no one intended to preserve and that just ended up there' (Steedman 68). Having surveyed archival documents and 'mad fragments' across several film projects, in this chapter I outline what seems to be Jhabvala's typical adapting process and follow this with case studies. Whilst acknowledging that archives can be

simultaneously constructed and haphazard, I argue that the materials reveal Jhabvala to be a significantly influential screenwriter.

Merchant Ivory Productions' collaborative work group

I make this claim despite, and because of, the fact that she worked within such a collaborative SIWG. As seen in Chapter 2, Merchant and Ivory perceived their most frequent screenwriter as an equal. The company are renowned for their collaborative working methods and the SIWG extends to include other frequent collaborators such as actors. On the DVD commentary for *A Room with a View,* Merchant and Ivory recount how the majority of the pool scene, featuring Julian Sands, Simon Callow and Rupert Graves, was improvised, with the characters' antics being left entirely up to the actors ('Commentaries'). In interviews, Samuel West and Anthony Hopkins suggest that Ivory is an unusual director in that he is open to actors' input: 'We were able to go back to the book […] Jim was always very receptive to things […] little words and situations that have been left out of the screenplay' (West qtd. in 'Interviews'); 'James is the sort of director who will let you bring your own ideas. And if he likes it he'll go with it. He doesn't have that ego thing, you know, "We can't do it because it's not my idea."' (Hopkins qtd. in 'Interviews'). After being asked how he gets Hopkins to the types of performances seen in *Howards End* and *Remains of the Day*, Ivory's answer emphasises the actor's agency. He explains that all artists on a film go into their narrow area in depth whereas the director's scope is wide but shallow; 'You cannot go deeply into all the things you would like to. […] I think it's crazy to not let them do that. They have to show you what it is they want to do, what they've developed, what they've thought out' (Film at Lincoln Center). This suggests that Ivory cultivates a collaborative working environment and echoes Ian MacDonald's notion that '[e]very member' of the SIWG is a 'reader' of the screen idea and, to the extent they make any proposals for the screenwork, a 'writer'' (*Screenwriting Poetics* 74). Although I argue that the screenwriter's role is one of significant influence, this serves as a reminder that whilst Jhabvala was afforded power within the SIWG she most commonly worked within, others' contributions were also welcomed and valued and could affect the

way her screenplay "blueprint" was executed. As William Goldman sees it, 'the finished film [is] the studio's adaptation of the editor's adaptation of the director's adaptation of the actors' adaptation of the screenwriter's adaptation of a novel that might itself be an adaptation of narrative or generic conventions' (qtd. in Hutcheon 83). Filmmaking and adapting are continual, collaborative processes (this idea will be developed further in Chapter 5), and whilst this chapter is focused on Jhabvala's practices I do not forget those that adapted her screenplay to screen.

Being a core member of the MIP work group affords Jhabvala a certain level of power. This is apparent from the selection and early formation of screen ideas. Jhabvala's tastes in literature influenced the film adaptations MIP produced. In the 'About Film' section of DVD extras, it is repeatedly noted that the project began with her recommending a book to Ivory, such as *Howards End*. David Newman, writing for the *Guardian*, recounts: 'Jhabvala persuaded her partners to take on Henry James and EM Forster, and the results were to launch them […] into popular consciousness. "I wanted to do EM Forster because I thought he suited Jim so well," she says. "And Henry James has such incredible scenes and strong stories […]"' (38). Although she had the influence to suggest material, the approval of the idea would be given by Ivory. Jhabvala did not make a film without him (other than *Madame Sousatzka*, which her ex-agent turned producer Robin Dalton asked her to write). Merchant made multiple films without Jhabvala and Ivory -- presumably they did not wish to work on projects such as *The Deceivers* (1988) and *The Ballad of the Sad Café* (1991) but this did not prevent the movies from being made. Jhabvala, considering herself a writer not a filmmaker, was not inclined to pursue a film idea by herself. However, as MacDonald explains, 'the location of decision-making power within screen idea development is not simply hierarchical. It is, as Joseph Turow suggests, initially associated with specific known roles and responsibilities (1997, 22-59), and it also breaks down into the nature and operation of the group' (*Screenwriting Poetics* 72). The group's operation can depend upon 'the social perceptions of status and personal dominance' (MacDonald, *Screenwriting Poetics* 72). Firstly, Jhabvala attributes their success as a trio to each member having 'a bit of territory and we don't encroach on each other's,' (Watts, 'Ways' 55). They seem to respect the known

responsibilities of writer, director and producer. Jhabvala reports that she 'never involves herself in the choice of actors or the visual decisions' (Camber Porter) for example. Her perception of the director as the author suggests a relinquishing of power to Ivory and she seems to concede to his final decisions. For instance, despite acknowledging she would argue with him over the editing of a film, Jhabvala indicates that Ivory's decision will often be final without seeming to begrudge it: 'I would put friendship and relationship above these things' (Watts, 'Ways' 55). It is worth remembering that the three were good friends. Ivory notes that, 'If it was an adaptation, she had to really want, really like the book' (qtd. in 'Ruth Prawer Jhabvala: A Celebration'), indicating that she had the agency to put forward and decline projects. Similarly, Jhabvala indicates that Merchant's tastes also steered which films he applied himself to. About the unmade adaptation of Jhabvala's 'How I Became a Holy Mother', she says, 'I think that Ismail was never really interested in that. If he had been … I think he really didn't like it much' (qtd. in Pym, 'Where' 18). The ellipsis seems to replace, "it would have been made", as Jhabvala remarks that the high percentage of her written screenplays being made is 'entirely because Ismail makes up his mind that he is going to do a film. If he wants to do a film, he'll do it' (Pym, 'Where' 18). Merchant's personality is apparently more dominant and outspoken than Ivory and Jhabvala's (indicated in the documentary *The Wandering Company* [1984]). His personal dominance is evidenced through decisions such as hiring James Mason without Ivory and Jhabvala's approval for *Autobiography for a Princess* (Long, *The Films* 80). The nature of Merchant, Ivory and Jhabvala's relationship means that they each have domains through which they steer and contribute to the film, however, the distribution of decision-making and creative power is flexible and shifts across projects.

Jhabvala's approach to adapting

After agreeing to a film project, or having had her idea agreed to, Jhabvala often approached a project through wider reading: 'If there is time I read a lot around the project', including 'books contemporary with the project' and for 'authors I admire […] I would want to read not only all of their own novels but also those of their contemporaries, and their biographies' (Jhabvala, *Ruth* 100). This is

evidenced in the archives through photocopies of research texts and pages of handwritten quotations. *Jefferson in Paris* provides a prime example of this as a box of the project's materials includes photocopies taken from 'The Baron d'Hancarville' (Haskell 1987), *The Accomplished Maria Cosway* (Lloyd 1992) and Thomas Jefferson's famous letter 'My Head and My Heart'. Research such as this is not limited to an adaptation of history rather than a singular text; it is also employed on novel adaptations such as *A Soldier's Daughter Never Cries* -- with photocopies of *James Jones: A Friendship* (Morris 1978) and *To Reach Eternity: The Letters of James Jones* (1989) -- *Surviving Picasso* and *Quartet* (see below). These projects are also biographical, adapting books about the lives of the Jones family, Pablo Picasso and Jean Rhys. Jhabvala did not adhere solely to the source text but also drew from wider reading related to the lives of these people. Jhabvala's approach to adapting is thus more intertextual than fidelity-based, serving the screen idea rather than the source. The tenor of her research suggests that striving for historical accuracy may have moulded the screen idea.

Despite critics associating Merchant Ivory adaptations with unquestioning fidelity, Jhabvala's approach to adapting more closely correlates with what Linda Hutcheon identifies as 'salvaging' and to a degree 'appropriation' (Hutcheon 18). Salvaging involves infidelities in making the necessary changes required to preserve a text on screen. This is similar to Jhabvala's philosophy toward adapting: 'First, you must have reverence for the material […]. Then, you have to be quite irreverent about it in order to make something else out of it […] you can't leave it in the same form. You really have to break it up, invent' (qtd. in LoBrutto 137). That you must first begin by revering a novel suggests preservation as a motivation for adapting and Jhabvala also accepts that irreverence in altering and adding to it must follow. Hutcheon notes that adaptation creates 'something new' (18), which Jhabvala likewise believes. After reading the book 'once, twice, three times' Jhabvala makes 'an abstract of each scene' or synopsis, which she then works from: 'I turn it around in a way that it would work for a film […] without looking at the book. Then I [write] from that. I go from scene to scene […]. Then I have a first draft, not as it was in the book, but as I've made -- my new construction. Then I rewrite, strengthen some scenes, throw out a lot that I have written, find where it's weak, strengthen that, and so it goes

on' (qtd. in Bullington Katz 4). These interview statements on her process mirror the materials in The Ruth Prawer Jhabvala Papers. Materials on *Madame Sousatzka* for example, include a copy of the book with lines drawn in the margins against segments of interest to Jhabvala as well as photocopied pages ('Madame Sousatzka – Photocopied') (see fig. 9). She also wrote a synopsis for each of the key characters ('Madame Sousatzka - Loose pages'). Another type of document found frequently in the archive is a breakdown of the novel into a handwritten list of scenes, for example amongst the materials for *A Soldier's Daughter Never Cries*. This particular list is headed with sections based on the life-stages of the protagonist: 'Childhood', 'pre-puberty', 'Puberty', 'Adolescence' ('List of Scenes'). This is an example of what Jhabvala referred to as finding a new 'form' for the story, another example being her rearrangement of Evan S. Connell's *Mr. Bridge* and *Mrs. Bridge* vignettes into seasons in her screenplay adaptation (Jhabvala, *Ruth* 101). Therefore, Jhabvala breaks down the source novel before reconstructing it, something she refers to above in a possessive sense as 'my new construction'. If Hutcheon's taxonomies of salvaging and appropriation were on a scale, this sense of ownership Jhabvala displays and her de-reconstruction process slides somewhat towards appropriation. It is as though once she has closed the novel the salvaging stage is complete, visualised in her list of scenes and sometimes dialogue to retain. Below and in Chapter 4, I argue that whilst reconstructing the story into a screenplay, Jhabvala also appropriates in the sense of claiming and using certain elements of a novel as they relate to her interests.

Image redacted

Fig. 9 – Photocopy of *Madame Soustazka* p34-45 in The Ruth Prawer Jhabvala Papers

On the whole, however, the way Jhabvala conceives of her adapting process is perhaps best termed problem-solving. Similar to salvaging, Jhabvala focuses on what needs to change in order to turn a novel into a film. She explains that projects she was less passionate about, she wrote 'almost like an exercise, like one might solve a problem in chess or maths. That is a different kind of enjoyment, the pleasure of using one's technical skill' (Jhabvala, *Ruth* 100). Elsewhere she says she enjoys screenwriting 'as some people like to do mathematical puzzles or crossword puzzles. I like fitting it together' (Watts, 'Ways' 55). These statements correlate with views of screenwriting as a craft, rather than being creative. As seen below, Jhabvala asks questions of her screenplays whilst adapting, similar to those listed by Jill Nelmes in Chapter 1 ('Some' 111-112). MacDonald describes 'the ideology of the screenwriting process [as] one of narrowing, straitening, honing and crafting. It suggests movement towards 'correctness', towards one solution to the problem of telling this story' (*Screenwriting Poetics* 18). This shares similarities with ideologies of fidelity seen in adaptation studies, which is also, as MacDonald notes, restrictive (*Screenwriting Poetics* 18). The notion of 'correctness' also links with the 'trumping concept' of adaptation (Elliott, *Rethinking* 174). Adaptation criticism often asks, 'what's wrong with the adaptation?' yet the other 'side of the trumping coin asks, What's wrong with the original?' (Elliott, *Rethinking* 174). Through her problem-solving approach to adapting, Jhabvala also asks this of the novel, seeking to 'realize it correctly' (Elliott, *Rethinking* 175). Ivory explains that, 'Sometimes she felt she could improve a character […] perhaps a major character was a little weak or something. Ruth would not go down on her knees to that famous author […] this was a piece of work she had to do […] If something was weak in a particular novel, for instance, *Howards End* […] she fixed it up' (qtd. in 'Ruth Prawer Jhabvala: A Celebration'). As mentioned in Chapter 2, Jhabvala provided the idea for *Maurice*'s adaptation to improve the novel's lack of an explanation behind Clive's change in heart. Below, especially in adapting *Quartet*, Jhabvala highlights flaws in the novel to improve in her screenplay. The trumping concept also accounts for Jhabvala's research approach, as it 'tests the novel's representations against other texts deemed more authoritative' (Elliott, *Rethinking* 174).

Although this appears more probing or challenging than Jhabvala's description of her further reading, it shares the goal of making the adaptation as accurate as possible.

Collaborative writing

Working with others is an integral part of Jhabvala's screenwriting and adapting process, and her collaboration with Ivory is particularly evident in the archives. She cites an 'advantage of always being with the same director: we both know what the other is aiming for and it is usually the same thing' (*Ruth* 106). Their synchronicity is enabled or evidenced by preproduction documents such as treatments, synopses and outlines. For example, for *Autobiography of a Princess* Jhabvala appears to have written a synopsis and then more detailed outline (Autobiography of a Princess - Treatment) (her handwriting corrects typos and edits the text). Also, for *Jefferson in Paris*, Ivory wrote 'An Outline of the Action Based on the Historical Record' where he states, 'This film is to be about the private Jefferson […] This film covers the five years that Jefferson was our ambassador to France' (*My Head and My Heart* 1). These texts' presentation of the screen idea may demonstrate each's aims to the other or be the culmination of their discussions. Following this early exchange of ideas, Jhabvala's writing stages seem private. She apparently averaged 'Six, seven, eight' draft screenplays per project and explains that when handing 'over a first draft, it's in fact usually a fourth or fifth, so nobody's seen the first' (LoBrutto 137). These early drafts appear to have been handwritten in notebooks, some of which have survived in The Ruth Prawer Jhabvala Papers, such as *The Guru* (The Guru – Draft), *Roseland* (Roseland – Draft) and *Madame Sousatzka* (Madame Sousatzka - Early draft of script in exercise books and Madame Sousatzka - Early draft of script in spiral notebook). Once she arrived at a script she was happy to share, Jhabvala would then send a typewritten draft to Ivory (it is unclear from the archives when Merchant read a film's screenplay and if/to what extent he gave feedback). As explored in Chapter 1, screenplays are products of screenwriting and adapting whilst also documenting these collaborative processes. Jhabvala and Ivory's screenplay drafts are especially demonstrative of this because many of their discussions about the screen idea occur in the margins of

screenplays. The physicality of some of the drafts also illuminates how collaboratively they worked. On projects such as *A Room with a View* and *Howards End*, Ivory would physically cut up and paste script pages together with his own rewrites or additions (see fig. 10). He might also list feedback indicating which scenes work well and the issues as he sees them in others. Ivory's input would shape how Jhabvala developed further drafts.

Image redacted

Fig. 10 – Howards End - Miscellaneous Screenplay papers

During the redrafting process, the SIWG is extended to include others who might benefit the development of the screenplay. For example, Jhabvala reached out to a lawyer, Steve Denkitza, for feedback on a court scene in Mr. & Mrs. Bridge. He edits the dialogue 'to reflect a slightly more judicial stance' (Denkitza) and to add authenticity. For instance, he adds 'Exemption!' to Mr Bridge's protest against the low compensation awarded to his client. Denkitza states in his letter, 'of course overlook those comments that intrude upon the voice of the characters or the scene', which indicates the power relationship at play within the work group. Similarly, Merchant Ivory and Jhabvala repeatedly include the author of the novels they were adapting, a curtesy not always afforded to authors who have already signed over the rights to their texts. Whilst adapting the semi-autobiographical novel *A Soldier's Daughter Never Cries*, the author Kaylie Jones made the necessary translations of script dialogue into French and advised Ivory on literature, television and music which

would influence the mise-en-scène and soundtrack of the film, making it more accurate to the time period, location and Jones' experience (Jones, Fax to James). On *Mr. & Mrs. Bridge*, author Evan S Connell responded to the screenplay draft by congratulating Jhabvala and providing 'a rather lengthy criticism, which may suggest that I'm dissatisfied, but I would probably write a still longer criticism if I were evaluating a first draft of my own. It seems to me that we will have a very good film and I will be glad to help in any way I can.' He also makes suggestions for amendments to dialogue that 'don't sound quite authentic', and several moments from the novels which he poses for consideration to be included in the film (Letter to Jim). These were not added. However, many of his smaller suggestions, such as dialogue edits, are used for writing the second draft. This indicates Jhabvala's relative authorial power over the original author by selectively incorporating the feedback aiding her notion of the screen idea. What these examples share in common, are that she concedes to the expertise of her collaborators, their experiential knowledge of the law, languages and regional dialect, in order to improve the authenticity of the screenplay.

Continued involvement

Completion of the final screenplay draft was not the end of Jhabvala's involvement in the films she wrote for, which cannot be said for all screenwriters. Often *'as a screenwriter you deliver and then bugger off'* [original emphasis] (anonymous qtd. in Sinclair, Pollard and Wolfe 68). As Bridget Conor suggests, the adage 'write to be rewritten' has become a standard principle in UK and USA film industries (90), therefore, the fact that Jhabvala was included in rewrites rather than replaced shows that her SIWGs worked more closely and were more collective, less divided in terms of stages of production. Correspondence in the archives show that Jhabvala was consulted on rewrites as problems arose during rehearsals and shooting. After rehearsals or a table read seem to have taken place, in a letter Ivory writes, 'Dear Ruth, I feel Scene 144 is both flat and underwritten somehow - when the actors read it, it's nothing - The "Help me, Billy"... "I wish to God I could..." is especially unconvincing - This could be developed a bit, or totally overhauled' (Box 20 Folder 1). Jhabvala's

rewritten dialogue for this scene is paperclipped to the final script draft. Rather than Channe pleading for Billy's help, she speaks of their late father:

CHANNE
I can't stop thinking about him. Seeing him. […] something happens at school - first thing: "I must tell Daddy" – I still think that after all these months.

BILLY
(As if he knows exactly what she is talking about) Yeah.

CHANNE
Is it the same for you?

BILLY
I guess… Sometimes…

(Bound 3rd draft of script 103)

This version of the scene, beginning from 'something happens', makes it to the final film. Rather than the broad, open, perhaps vague dialogue of the previous version, its replacement offers a precise example of Channe's grief and Billy's eagerness but struggle to give her the response she seeks is demonstrated rather than told. The rewrite results in a more personal, emotive scene.

Similarly, Jhabvala continued to do rewrites for *Madame Sousatzka*, the one film she wrote outside of MIP. In a letter to director John Schlesinger, Jhabvala refers to an enclosed scene which is a new ending to the film. The *Madame Sousatzka* screenplay was written primarily by Jhabvala and Schlesinger (with some rewrites by Peter Morgan and Mark Wadlow, who, from correspondence in the John Schlesinger Collection held at the BFI, appear to have been writers for hire and had less decision-making power within the SIWG). Producer Robin Dalton consulted on the screenplay as did Colin Callender of The Callender Company who invested in the film. Amongst these various stakeholders, screen ideas for the film's ending were debated. Jhabvala felt 'that it might be all right to do without a direct Sousatzka-Manek confrontation' (Letter to John, 1 October) as in the novel, yet Schlesinger felt this would be unsatisfying (Letter to Ruth). Different endings were being discussed even once shooting had begun and by this time actress Shirley MacLaine, playing Sousatzka, also had

enough power within the SIWG to contribute to discussions. Disagreeing with Dalton's suggested dialogue, Jhabvala writes: 'if she were to call after him "Door is always open!" that would introduce a note of coyness which, for me, is completely alien to her character […] nevertheless I'm sending you another version of such a confrontation' (Letter to John, 1 October). (Unfortunately, I did not find a copy of this version in either Jhabvala's or Schlesinger's papers.) Whilst compromising with Schlesinger, she attempts to steer the scene in a way she would be happy with, maintaining consistent characterisation. The ending of her letter reveals her investment in the project: 'I optimistically presume that nothing really major and terrible came up during rehearsals. Or maybe it did and you're just cursing me. Well, curse me if you want to – "Lady novelists!" – but I think of you fondly and with high hopes and good wishes and my heart somewhat in my mouth that it will all work – please let me know whenever and wherever it doesn't' (Letter to John, 1 October). Despite there being more collaborators involved in the writing of *Madame Sousatzka* and thus experiencing less autonomy than she might in a MIP SIWG, Jhabvala's emotional (and perhaps professional) investment is evidenced here as is her self-identification as a novelist. Expressing her wishes to remain involved in further problem-solving suggests that she is used to being included and hearing about the progression of the film production.

Indeed, there is archival evidence of Jhabvala sending rewrites during production, for example with *Heat and Dust*, approximately five years prior. In a letter to Ivory she writes:

> My dear Jim,
> Here are the changes we had agreed on – [..] you have to have them typed and Xeroxed for everyone else. […] I've also given two pieces of banquet background dialogue – supposing Tim Woodward and Dan Chatto were coming […]
> Now that there's no green grove + icy stream in the Baba Firdaus location, there has to be a slight change of dialogue on p.58, such as "Even when there's a drought, there's always water in this bank. Some people say it's a miracle[…]" Or you could just go from "You see how well I read your character… to (p5.9) So you know, as soon as I saw you […]" Please mark your script and Shashi's, when you decide how you want to do it. (Letter to Jim, 1 March, 1)

Jhabvala's familiarity with Ivory is apparent here. She seems to know him well enough to have this continued involvement and continue to work closely with Ivory even if at a distance. It appears she is responding to issues as they have arisen such as the uncertainty of actors Woodward and Chatto

arriving, providing possible dialogue should it be needed, as well as responding to a difference in location. For a screenwriter to remain abreast of such production problems and be included in solving them is suggestive of the status she holds within the SIWG, particularly with Ivory. The multiple options for dialogue that she offers indicate a collaborative working environment (this is explored further in Chapter 5). Finally, her reminders for Ivory to type up, copy and share script alterations could be examples of micromanaging or suggest that she knows him well enough to know he needs reminding.

Jhabvala's somewhat privileged position for a screenwriter is also indicated by the fact that, although she liked to stay away from set, she would receive rushes during production. Ivory explains,

> she watches the rushes all the time. She often picks up on things which feel repetitive and rewrites scenes […] or if I tell her that someone is not working out […], she will simplify speeches – or vice versa; if someone turns out to be brilliant, she will pump up their part. Sometimes she'll think we don't need a scene and will tell me […] it could be a waste of film. That happened in *The Golden Bowl* (qtd. in Goodridge 151)

Steven Maras' concept of scripting (introduced in Chapter 1) is relevant here as MIP's working practices reflect the continual nature of screenwriting. Jhabvala's role as a screenwriter does not end with a final draft of the screenplay. Her response to rushes and on-set issues reveals that writing, or scripting, can and does continue 'beyond the container of the page' (Maras 2). Jhabvala explains that she watches rushes in part 'to see if there are any scenes we could do without and thereby save money' (*Ruth* 106), thus indicating her awareness of, and the benefit of her continued involvement on, a film's finances. In the James Ivory Papers, there are examples of Jhabvala responding to rushes of *Heat and Dust*. There are telex messages signed by Rita (presumably associate producer, Rita Mangat) who passes on Jhabvala's feedback: 'RUTH […] FEELS THAT THE MA-JI ANNE SCENE ACCEPTABLE STP NO NEED TO RESHOOT STP'; 'DEAR JIM RUTH […] SAYS RESHOOT ABORTION IF YOU CAN MANAGE TO SUGGEST GODDESS KALI RATHER THAN A BIRTH CONTROL CLINIC STP OTHERWISE LIVE WITH IT' [original emphasis] (Heat and Dust -Promotion – Pers). These messages imply that Ivory respects Jhabvala's opinion sufficiently to seek it out and that she holds significant decision-making power over the filming as it progressed, despite keeping away from set.

Contradicting the angel figure

Therefore, Jhabvala's statement that, on set, 'There's nothing I can do and I don't understand what's going on' (Pym, 'Where' 16-17) seems contrary to the examples of her continued involvement during production. As discussed in Chapter 2, Jhabvala's contradictory statements regarding her interest and engagement in cinema imply that she attempted to distance herself from the world of film. This distancing befits an angelic screenwriter figure: physically absent yet still influencing proceedings in a ghostly manner. To an extent Jhabvala courts the notion of not belonging in film, however (perhaps due to the family nature of MIP and the actors frequenting their films), Jhabvala's engagement with film extends beyond her writing relationship with Ivory to interacting with actors. John Pym interviewed Jhabvala during the production of *The Europeans*: 'I've been doing a lot of rewriting and seeing the actors and cutting scenes. I usually consult the actors […] I often make some change according to what they say' (qtd. in 'Where' 17). She thereby embraces the 'writerly input' (Maras 2) of actors in accordance with MIP's collaborative SIWG. Likewise, she provides input for actors as cited in the introduction with the example of Jhabvala commenting on Judi Dench's accent in *A Room with a View* (Ingersoll 28). Similarly, Jhabvala spoke to Shashi Kapoor, advising him on his accent for the Nawab in *Heat and Dust*: 'I told him […] **don't talk Indian** – in fact, far from talking Indian I'd rather you erred on the side of Englishness. He said […] that Indian actors shouldn't be made up "Indian" – and I said, **take that to apply to your accent and intonation as well**' [my emphasis] (Jhabvala, Letter to Jim, 1 March 2-3). These examples indicate Jhabvala's status and influence, considering that in mainstream filmmaking screenwriters may not necessarily interact with actors at all. Also, her focus on accents suggest a particular interest in steering characterisation. Jhabvala is revealed to be far from an invisible angel screenwriter, who might be expected to write in isolation from the majority of the work group, submit their screenplay and disappear.

Another way in which Jhabvala's working practices differ from the 'deliver then bugger off' standard, is that she is included in the editing room -- something she mentions in multiple interviews.

Articles highlight it as a departure from the norm: ‘Being always with the same team, she works a lot in the cutting room. A chance a writer rarely gets’ (Hamilton); ‘a privilege that most writers don’t enjoy – was being in on the editing. There, she implied, in the subtle, final orchestrating of rhythm and tone, is where director and screenwriter meet and merge’ (‘Thar she blows!’ 5). Interestingly, this latter quotation suggests the conflation of director and screenwriter, that, in overseeing the editing of the film, the latter shares the steering, creative role of the former. In this sense, through Jhabvala’s involvement in editing she might be seen to earn the title of co-author even more so. The former quotation implies that Jhabvala’s privileged inclusion during editing is thanks to her familiarity with MIP. Unfortunately, this thesis does not have the scope for conducting interviews with Ivory or frequent editors such as Humphrey Dixon, Andrew Marcus and John David Allen in order to better understand the nature of the SIWG at this stage. Therefore, it is impossible to speak with certainty about Jhabvala’s contributions to editing but her language choices indicate her sense of involvement: ‘I go into the editing room and, together with the director and editor, fiddle around with what we have there. […] Mostly the film is much too long – I don’t know why we never get this right – and so we have to decide how and where to cut’ (Jhabvala, *Ruth*). The adverb ‘together’ and her use of inclusive pronouns imply that the decisions of cutting the film are made collectively. However, this is not without power struggles as Ivory admits, ‘There’s a bit of shouting and screaming in the editing room’ (qtd. in Watts, ‘Three’s’). This may suggest the familial nature of Jhabvala and Ivory’s relationship, their passion for their projects and the conflicts they had over latter stage decision-making. Jhabvala repeatedly mentions her involvement in editing: ‘when I write a screenplay it’s always with the editing room in mind. I was in the editing room from the first film onwards. […] I’m always in the editing room’ (Pym, ‘Where’ 16-17); 'I'd come in the editing room and see what's been shot, and then we'd reshuffle, and I'd learn what works in the film. It would work differently than in the book. That I learned in the editing room’ (qtd. in Bullington Katz 6). Editing appears to have aided her understanding of adaptation and she seems to value editing and the part she plays in it as an extension of the writing process. In a letter to John Schlesinger and *Madame Sousatzka* she writes, ‘I

am keen to see the rough cut when you have it ready. I find that […] I can be useful on the rough cut because I can still see, as it were, the wood for the trees; or remember what the wood once was' (1987). Her eagerness to remain involved and continue to aid the film suggests that she does not view the role of the writer as finished even after shooting is completed and no more script rewrites are required. Instead, the fact that her usual SIWG repeatedly included her during editing indicates that the screenwriter's presence was beneficial.

Contrary to the impression Jhabvala gives of herself having little cinematic knowledge (in Chapter 2), her screenplays suggest otherwise. Her use of structure and screenplay formatting indicate how the scene can be edited. The following example is taken from *Jane Austen in Manhattan*:

> VICTOR's crowded theatre dressing room and spilling out into the corridors outside. It is the end of a first night performance (VICTOR's), and friends have come to congratulate VICTOR.
>
> ARIADNE is there, drinking out of the same glass with VICTOR.
>
> VICTOR is happy but contained.
>
> LILIANNA is there too – also happy but not at all contained: she is as beside herself with rapture as if she were the prima donna on a grand night of triumph. She drinks, she kisses, she exults.
>
> GEORGE is there.
>
> Polson is there.
>
> JAMIE is there, also enjoying the occasion.
>
> JENNY is there, but she sits somewhat apart.
>
> (Jhabvala, 'Jane' 56)

Jhabvala uses devices to imply new shots, as screenwriter Phil Parker lists in his manual: 'a. *Each descriptive paragraph equals a separate shot*. b. *The length of the paragraph implies the length of the shot*. […] c. *Cuts are implied by the arrangement of the paragraphs*' (170-171). Rather than tagging the sentence 'VICTOR is happy but contained' to the paragraph above, Jhabvala's composition indicates a separate, possibly closer shot of Victor's expression. Lilianna's longer paragraph implies a longer shot of her antics whereas the short simple sentences for George and Polson, suggest less time is spent with these characters beyond establishing their presence and that there are quickly paced cuts

between the shots. Therefore, Jhabvala follows screenwriting doctrine in order to imply how the scene will be edited, suggesting a better visual sense and awareness of cinematic conventions than she would perhaps give herself credit for.

Jhabvala also comments on elements which affect the visual quality of the film. On a copy of the *Remains of the Day*, she annotates the opening:

> DARLINGTON HALL FROM THE PARK
>
> Darlington Hall is a large English country house. It stands in grounds which extend to the horizon. [..]
>
> The large windows are open. […] [STEVENS] stands a moment, looking down […]
>
> HIS POV
>
> The lawn. The summerhouse. The downs in the distance.

(Remains of the Day – loose script pages for duplicating (3) 1).

Besides the first and latter paragraph Jhabvala writes in the margin, 'Jim […] production value' (1). This indicates that Jhabvala had a visual sense (despite claiming to lack one) and an understanding that such landscapes provide opportunities of spectacle and splendour for the film. Her use of industry jargon is also telling of her accrued film knowledge, suggesting that she is more of an insider to the world of film than she publicly presents. Finally, during preparations for *Madame Sousatzka*, Jhabvala's visual sense was appealed to by the art department: 'they would like to know how you see Mr Lipescu for his portrait' (Dalton, Letter to Ruth) -- another example of her valued status and respected opinion. Despite saying she provides only what 'a writer should supply, like the characters, the situations and the dialogue', she evidently influences more than the submissive, angel screenwriter stereotype is expected to.

In contrast with the quiet, unassuming character portrayed by interviewers, correspondence in the archives reveals Jhabvala to be assertive of her authorship rights. For example, because *Madame Sousatzka* was her first film outside of MIP, Merchant acted on her behalf, negotiating her contract. In a letter to Merchant, she responds to the issues with The Callender Company's proposed contract. The extensiveness and specificity of her points indicate she may have been able to negotiate by

herself. It raises the questions: did Merchant act a male buffer, making objections that may have been ill-received if they had come directly from a woman? Does Jhabvala keep herself to the periphery of The Callender Company's attention this way, thereby protecting her compliant angel persona? Her familiarity with the film industry and its contracts is evident by the aspects she questions and jargon she uses: 'I trust this means TV and video residuals – and if not, it should' (Letter to Ismail 2); 'Profit participation: please look at this closely – it looks like the kind of deal where I would never get anything' (3). Her queries are in the interest of protecting her rights to royalties and earnings after the film is complete. Following her suggestions, Ismail Merchant writes to Kate Wilson of The Callender Company stating the changes needed to Jhabvala's contract, which includes a statement protecting her profit participation from being 'curtailed whether Callender Company or any other company produces the film based on writer's script'. Jhabvala also asserts her required expenses: 'Expenses: 1st-class fare from New York or New Delhi (wherever I happen to be resident during that part of the year) + £150 a day. (They needn't worry much about this, as I shall do my best not to be there)' (Letter to Ismail 2); 'the expenses clause, as far as I'm concerned, is mainly to discourage them from asking me to come' (5). She manipulates the contract to keep herself away from set during production, physically keeping herself to the film's margins. Finally, she asserts her working practices where they differ from The Callender Company's expectations: 'Clause 2: I don't work that way – they get a first (or semi-final) draft and then as many revisions as necessary. […] while they have been delaying the contract, I forged ahead with the script so that I have long since passed what they call a 1st draft and am well on the 3rd' (1). She seems unyielding to the prospect of changing her screenwriting process. Initial drafts are private to her and only when she is satisfied does she submit a screenplay for the consideration of filmmakers. The pride she takes in her work and her standards of professionalism are hinted to here, perhaps having been developed through her novel-writing.

A final example of Jhabvala's complex relation to the angel figure is seen through her correspondence with Merchant over payments and contracts. In a letter to Merchant, she writes:

> I would like to remind you of my earnings from MIP since […] 1975:

	$
Roseland	5,000
Europeans	25, 000
Jane Austen	8,000
Quartet	35,000
Bostonians	29,000
Hullabaloo	6,000
Total	$108,000

> One-third of this has gone in tax; and the remainder constitutes an annual income of around $12,000 which I'm sure you realise is not enough for me (and Ava's and [illegible]) expenses and travels but has had to be supplemented by whatever I could get from royalties and The New Yorker. […]
>
> Why am I saying all this? Because I don't want you to be under the impression that, while you are struggling to make these films, I have been hoarding away money. I haven't; I have just managed to get through on my own from year to year.
>
> […] I might as well talk about what has been oppressing me: Heat & Dust. As you know, I never asked you for any option money for the book; I wrote the screenplay when you needed it to enable you to raise money. When you did not succeed in doing so, I begged you not to start but you ignored me. I begged you for a contract but you didn't send me one – and when finally you did, it was so insulting that I can only hope that you yourself never read it. You ignored my letter to pay me at least for the screenplay; you didn't sign the contract which finally I worked out on my own. […] The same goes for Courtesans – which I wrote for you without hesitation and then waited for you to offer me a contract and an appropriate fee, but you didn't.' (29 May 1982 1-2)

Jhabvala presents the statistics of her income as evidence of her financial limitations whilst also reminding Merchant of her daughter as a dependent. Her use of rhetoric emphasises her situation such as the adverb 'just' creating the impression of a struggle and of scraping by. She repeats certain phrases, such as 'on my own' and 'I begged you', suggesting vulnerability and abandonment. This tone of victimisation is also connoted by the verb 'oppressing' and modifier 'insulting'. Similarly, she repeats 'you didn't' and 'you ignored', emphasising Merchant's failings and neglect. Although she seems to have been somewhat appeasing in the past, writing without contracts, here she wields her language skills in expressing her mistreatment.

Three years later, missing payments are still an issue she raises with Merchant. Writing on 24 July 1985, Jhabvala lists the amounts owed to her in writing fees (exclusive of profit participation):

Room With A View	$40,000
Heat & Dust	$25,000
The Bostonians	$25,000
Personal loan to you on Bostonians	$2,500

Total $92,500 (Letter to Ismail, 24 July 1985)

She goes on to outline her preferred schedule of payments, generously spread across the rest of 1985 through to 1987, considering *Heat and Dust* and *The Bostonians* were released in 1983 and 1984 respectively. She concludes by saying, 'I would not like the existence of such a large debt between us to undermine or endanger our friendship, which is very precious to me, and I hope you feel the same' (Letter to Ismail, 24 July 1985). These letters to Merchant illustrate the important part Jhabvala played financially in enabling MIP films to be made, accepting delays on her fee payments, loaning money for production and providing the rights for them to adapt *Heat and Dust* for free. MIP are well-known as an independent company working on tight budgets and the actors involved in their films accept substantially lower fees than their stardom warranted on other projects. The money Jhabvala earned was perhaps also substantially less than she could have received elsewhere. Providing loans and deferring payments appears to be a frequent occurrence across their films (another example: during the preparations for *Quartet* she offered to loan Merchant $10,000 should he 'be very greatly in need' [Letter to Kay, 31 October 1978]), such support in this way and her understanding about the nature of funding independent films would likely have alleviated pressure on film production and on Merchant himself.

These actions and Jhabvala's letter also illustrate the informal relationship between the core team of MIP's SIWG. For Jhabvala to write screenplays without payment in order to enable financing, suggests the trust she held in Merchant Ivory. I can only speculate on the reasons why Jhabvala had to wait so long for her screenwriting fees to be paid to her and why indeed she had to demand it. Possibly, Merchant relied upon their friendship as a buffer to delay payments he could not yet afford, something agreeable, to an extent, between them. However, his apparent 'ignoring' of Jhabvala's payments, her letters and contracts, raises questions of whether others working on Merchant Ivory films were treated similarly. Did Ivory also wait years for his payments? It is easy to presume that the film stars were paid more promptly, reflecting their power and industry status within the SIWG. Does the fact Jhabvala was a woman and a screenwriter affect the way she was treated? Or was it simply

their close relationship which motivated this financial and professional neglect? Although Jhabvala may arguably have played a submissive role in allowing this neglect to take place, her letters present a protest at her treatment and assertion of her right to be paid.

Case Studies

Quartet (1981)

Having outlined Jhabvala's common adaptive practices through surveying archival materials across various film projects, this chapter now turns to more sustained examples through case studies of the adaptations *Quartet*, *A Room with a View* and *Surviving Picasso*. Firstly, *Quartet* (1929) is a semi-autobiographical novel written by Jean Rhys (Marya in the novel), based upon her affair with Ford Madox Ford (H.J. Heidler) whilst her first husband, Jean Lenglet (Stephan), was imprisoned. In the novel, Marya is befriended by H.J. and his wife, Lois, who invite her to live with them whilst she is in a vulnerable, penniless position. H.J. pursues Marya romantically, which Lois knows and enables. Marya becomes trapped in a love-hate relationship with the pair until Stephan is released. MIP's adaptation of the novel began with Jhabvala 'who encouraged director James Ivory to read this early work by Rhys' ('About Film' *Quartet*). A copy of the novel features in The James Ivory Papers with segments having been underlined or marked in the margins. Ivory has also made annotations, for example, against a letter Marya receives, Ivory writes, 'we hear the voice as she reads' (Quartet – Treatment – Book 46) and comments on 'useful dialogue for parties' (49). From the various copies of novels in the archives, Jhabvala does not seem to annotate them, however, there are different pens used and different styles of markings. For example, Ivory's annotations are written in faint, black ink and light-blue ink, whereas other markings use a thicker, darker, blue or red pen. I surmise that these latter markings were made by Jhabvala as a copy of Madame Sousatzka -- the only film Jhabvala wrote for someone other than MIP -- also has similar zig-zag markings in the margins of the novel yet no annotations (see fig. 11) This suggests that Ivory and Jhabvala highlighted to one another which parts of the novel were significant to them for adapting.

Image redacted

Fig. 11 – p48-49 of *Quartet* in The James Ivory Papers

Jean Rhys's husband, Lenglet, wrote his own novel based on the same period of their lives, from his own perspective. It was published in English in 1932 as *Barred* under the pseudonym Edward de Neve. This was included in Jhabvala's wider reading for the project as photocopied pages from it feature in the archives (in The James Ivory Papers, making this one of many examples where materials deriving from one appear in the collection of the other). Ivory has written a note on the cover of these photocopies: 'an account of prison life that was useful to Ruth – see her notes'. Here he draws an arrow to her list of page numbers and notes, which include, 'P97 Waiting for a visitor'. Ivory then explains who Edward de Neve is and signs, 'J.I note' (Quartet – Treatment – Book). Notes such as this seem to be aimed at researchers, reminding us that the materials are presented by Ivory. The notes Jhabvala has made here, highlight experiences particular to Lenglet/de Neve/Stephan and his views on H.J.'s character -- 'big bag of bluff', 'only wants you as a sort of dessert to finish off his meal' (Quartet – Treatment – Book). Stephan says these lines at the end of the movie. Jhabvala's intertextual approach to adapting is thus apparent and the source novels she adapts are destabilised by the multiple texts she draws from.

After having written a draft screenplay for *Quartet*, Jhabvala appears to have written feedback to herself. I surmise this in part because of the untidiness of her handwriting; as a general rule, when Jhabvala is addressing someone her handwriting is neat and legible, however, notes to herself are far harder for an outsider to read. Her notes begin: 'The faults of the book have got in + have even been magnified: self-pity ; + the unpleasantries of the Heidlers' (Quartet – Notes on Script). This echoes the trumping concept of adaptation and in order to avoid these 'faults' she instructs herself to, 'Make the Heidlers less unpleasant' and 'Beware of self-pity', with a focus on voice over scenes. Her notes also reveal her understanding of film editing, 'Present the Stephan-Heidler Prison-Paris scenes as strongly contrasting as possible the same forceful cutting from one to the other' (Quartet – Notes on Script). She envisions using cuts to emphasise the contrast between Marya's ties to Stephan in prison and Heidler in Paris. It is possible to imagine Jhabvala approaching her draft with the problem-solving questions Nelmes posits, such as 'is the central idea there, are the characters working'? ('Some' 111-112). As I noted in Chapter 1, answers to such questions of a screenplay will likely be steered by cinematic conventions and expectations. Here, the audience's emotional responses to the character may be anticipated and certainly Jhabvla's anticipation of the film's editing affects further drafts.

Jhabvala uses structure, formatting and the comment mode to influence the finished film. Following her own notes, she juxtaposes scenes set in vibrant Paris against the dismal scenes with Stephan in prison. A flashback sequence is used to show the beginnings of Stephan and Marya's relationship. Writing in parentheses, Jhabvala introduces a montage to show their 'growing intimacy'; 'They are mostly mood and music scenes and illustrate the pleasure they take in one another's company – as well as […] in the city of Paris. This Paris, which Marya enjoys with Stephan, is very different from the one in which she lives with the Heidlers' (Jhabvala, *Quartet* 23). In these comments Jhabvala's authorial voice comes to the fore, addressing the filmmakers who will use the screenplay directly and indicating that music should be used to anchor these short scenes and, on an art direction or cinematography note, that the backdrop of Paris should contrast with the present day. The last scene in the sequence ends with Stephan buying Marya an expensive hat:

STEPHAN
[…] That hat does suit you, Mado. Chic, at last.

He breathes a sigh of relief.

And she does look both chic and happy.

(Jhabvala, *Quartet* 25).

The following scene is, '[b]ack in the prison – the shuffling line – the cubicle' (25). Jhabvala shifts to a list of three incomplete clauses, emphasising the stark environment of the prison. Stephan is described as 'more haunted, more cowed, more beaten: no longer quite human' and when prison warders shout, 'a twitch or shudder passes through' him (25). The contrast between him producing 'a big wad of notes' and sighing in the previous scene (25) to his animalistic, visceral body language here emphasises his degradation. The effect of this on Marya is also contrasted with the last line of the scene: she 'stares at him with a sort of horror' (26) rather than her happiness at the previous scene's close. Following directly on from this brief prison scene, the screenplay shifts to the Heidler's flat where 'MARYA is making LOIS up for the Russian costume ball – ochre powder, a little rouge […] a red mouth' (26). Again, this contrasts with the prison scene as an intimate, feminine, domestic scene, with colour and costumes, preparing for an outing in high society. Although in the film, the montage is reduced to one scene and the prison scene takes place with Stephan alone in his cell instead, the juxtaposition of tone and of Stephans (past and present) remains through the structure and cuts Jhabvala suggested.

Whereas Jhabvala's approach to adapting *Quartet* fits the trumping concept, Ivory's script annotations and feedback to Jhabvala are more reminiscent of salvaging. He repeatedly refers to elements of the novel he wishes to be included: 'I think the country weekend sequence should begin on the train as in the book'; 'Lois [*sic*] motto is so useful somewhere "I don't make a nuisance of myself… etc"' (Quartet – Treatment 36); 'I so like Jean Rhys [*sic*] description of the room "An atmosphere of departed and ephemeral loves […]." The camera could pan around, over, across this room' (Quartet – Screenplay – 1st Manuscript 61). Indeed, some of his suggestions are salvaged and included in the screenplay, for example, the country weekend sequence begins with their journey (the

train becomes a horse-drawn carriage in the film) and during this journey Marya's voiceover mentions Lois' motto (Quartet - Leather Bound Script 56). Ivory's feedback is also suggestive of problem-solving, often asking questions of the screenplay: 'Have we got the most out of this declaration scene?' (Quartet -Treatment 25); 'How do we point up her obsession with him […] we've lost a sense of that' (Quartet – Screenplay 61). He sometimes provides solutions to the problems he highlights, for example, he suggests a more positive image to begin the film with (a red hat Marya covets) and rewrites the ending to better establish the tone he envisions (however, neither scene makes it to the final cut). At the screenplay stage, Ivory's vision of the screen idea is possibly steered more by salvaging the novel than Jhabvala's is, and also more by his directorial mindset. His input focuses on the visual reprieve the countryside outside the train window will provide, on vibrant mise-en-scène for the film's opening, camera movement when introducing the hotel room and the lack of surprise he wishes the extras to portray when Marya's body is found (her suicide is cut from the film). Often, Jhabvala responds to the questions and issues Ivory raises in her subsequent screenplay draft, illustrating the significance of their collaboration in honing the screenplay's presentation of character, for instance. Through their collaboration elements of craft and creativity in screenwriting and adapting are pooled together.

When looking for markers of Jhabvala's authorship, one might look towards how the relationship between Lois and Marya is adapted. In the novel, although Marya is drawn into an affair with H.J. through her acquaintance with Lois, their relationship develops into a bitter and jealous one. Marya knows that, 'Lois simply wants me around so that she can tear me to bits' (89) and Lois behaves in a two-faced manner: she 'called Marya 'Darling Mado' when [H.J.] was there, and was spiteful when he was out of earshot' (90). Marya views Lois as her 'enemy' and 'her torment' (122) and begins to be spiteful about her to H.J., 'Aren't Lois's feet enormous? […] You didn't exactly marry for *fines attaches* when you married, did you?' (94). However, in the screenplay drafts, Jhabvala makes their relationship less hostile and instead emphasises their connection. When Marya first comes to stay with the Heidlers, Lois and Marya are described as, 'two women sitting suffering together' (Quartet – Notes on

Script 17). After Marya's and H.J.'s first night together, the following scene is at 'breakfast time at the Heidlers. H.J. sits by the stove in his dressing gown, very majestic, very much the male of the establishment. MARYA is holding the tray while LOIS serves H.J. herself' (Quartet – Bound Script 40). It symbolises the women's joint servitude and subjection to H.J.'s will whilst emphasising his contentment, kingliness and thus his patriarchal power. Similarly, they are seen working together to serve him at the end of the first screenplay draft. Jhabvala's first version of the ending (which Ivory objected to) is set during a party at the Heidler's where a guest tells a joke comparing love to Rasputin. Then,

> LOIS gives MARYA a drink to give to H.J. As she does so, -
>
> LOIS
> It's true, you can't kill it.
>
> MARYA
> Just like Rasputin.
>
> They almost smile at each other – there <u>is</u> a bond.
>
> (Quartet - Treatment 60)

The two share a love for H.J., despite his disloyalty and mistreatment of them both. These scenes link to discussions of female characters and patriarchy reviewed in the introduction to this thesis. A characteristic of Jhabvala's fiction is that female characters do not fight against patriarchy. Instead, they find ways for either manipulation (Sucher 7) or contentment and survival (Sharrad 48) as subtler, perhaps more attainable, means of living in a patriarchal system. As she is in the novel, Lois characterises a woman finding means for manipulation despite her marriage rendering her powerless. However, the shift Jhabvala instigates in the screenplay is towards the women finding contentment in their shared positions and surviving together. Therefore, following Janet Staiger's 'authorship-as-technique-of-the self-approach', Jhabvala repeatedly having her characters face patriarchy in this way constitutes a distinguishable authoring practice (51) that can be identified even during adaptation. It may also be a reflection of how Jhabvala navigates the film establishment.

A Room with a View (1985)

Another adaptation which provides examples of Jhabvala's authoring statements as well as her collaborative process is *A Room with a View*. As an admiring reader of E.M. Forster, Jhabvala recommended him to Ivory but it was partly Ivory's desire to film in Italy which prompted the decision to adapt *A Room with View* (Film at Lincoln Center). The novel was adapted again in 2007 for ITV, written by Andrew Davies. Therefore, this provides an opportunity for a comparative case study of Jhabvala's and Davies's approaches to adaptive screenwriting. Like Jhabvala, Davies is a prolific, decorated adapter and screenwriter with period dramas and canonical literary authors in his oeuvre. A significant difference is that Davies is already celebrated and studied as an adapting-auteur (as mentioned in my introduction), perhaps because he primarily writes for television where 'the status of a writer is greater' than film (Sinclair, Pollard and Wolfe 68). There are also differences between their screenplays that are accessible in archives.

Firstly, I accessed screenplays for the 1985 adaptation in the Archive Centre at King's College, Cambridge. There are three screenplays and a folder of miscellaneous scenes and notes held there, which were donated by James Ivory to The E.M. Forster Papers. According to Ivory's letter introducing the materials, the first draft was written by Jhabvala in 1982, Ivory redrafted it in 1984 and this was then reworked by Jhabvala into a revised screenplay, which was used to raise finance, attract actors and then to shoot the film. Ivory refers to this revised screenplay as 'a joint effort - our usual method of work' ('Typescript Letter'). Although Ivory is not credited as a writer on the film, the materials donated to King's foreground his involvement and the collaborative nature of his and Jhabvala's screenwriting. The annotations and alterations between these drafts are invaluable for unpicking the contributions Jhabvala made to the film.

Perhaps contradictorily, however, while the annotations and alterations between these drafts help to unpick Jhabvala's contributions, the picture of authorship presented here is itself authored by Ivory. A similar awareness is required in the case of The Andrew Davies archive at De Montfort

University. Titled as they are, the contents of the collection imply single and stable authorship. For *A Room with a View*, the archive contains a screenplay dated April 2007, and a shooting script for May 2007 with a bare minimum of annotations and few changes. This may suggest Davies experienced little interference but, more likely, that there is an absence of other drafts and conversations had during development; indeed, the 'Pink Revisions' specified on the shooting script cover do not appear to be included. It is worth remembering that the act of archiving and then using an archive can reinforce an idea of authorship which is often contrary to the text's collaborative creation.

The 2007 film more closely resembles an appropriation method of adapting yet both change characterisation. In version one of the *A Room with a View* screenplay written by Jhabvala, she alters the presentation of Charlotte from the novel. She is the prim chaperone and primary cause of irritation to the main character, Lucy, when they visit Italy. Whilst there, they meet the working-class Mr. Emerson and his son, George, who falls in love with Lucy and kisses her. Charlotte promptly takes Lucy away to visit the more respectable Vyse family where she becomes reacquainted with Cecil Vyse and later agrees to his proposal. The characters are pulled together again when the Emersons move to Lucy's home village. When George professes his love for Lucy, she shuns him due to her engagement, denying her true feelings. Charlotte is present during this confrontation:

> While they continue talking, CHARLOTTE can see CECIL appearing on the terrace with his tea cup :
>
> CECIL carefully puts down the cup, seats himself, dusts his knees, picks up his cup, stirs it, sips it, precise and prissy as a maiden lady.
>
> CHARLOTTE turns away from the sight of CECIL –
>
> CHARLOTTE POV – LUCY and GEORGE standing close together Dissolve –
>
> 87. A DAY. EXTERIOR. TUSCAN LANDSCAPE.
>
> CHARLOTTE sees again –
>
> LUCY and GEORGE kissing among the violets **– but enhanced, more than what took place: more romantic, more passionate, more in line with what MISS LAVISH described.**
>
> 87. B DAY. INTERIOR. SMOKING ROOM.
>
> LUCY and GEORGE standing close together. [my emphasis]

(Jhabvala and Ivory, A Room with a View: Draft 86)[7]

Point-of-view shots are suggested, highlighting Charlotte's view of the situation. The description of Cecil is telling of her evolving opinion of him. The listing of verb phrases suggests the performance he makes of drinking tea and the simile comparing him to a 'precise and prissy' 'maiden lady' exaggerates his genteel characteristics to the point of being farcical. This view is contrasted with how Charlotte sees Lucy and George. Although they are arguing, when Charlotte looks at them she remembers witnessing their first kiss. The addition in bold appears to have been typed onto the page at a later date. Presuming Jhabvala added this, she seems to have wanted to equally exaggerate Charlotte's memory of the kiss, repeating 'more' and evoking an idealised, romantic vision of the couple. The clash of the two images indicates that, despite being of a lower class, George is a far better match for Lucy than Cecil. It is clear that Charlotte's opinion of George has changed later on in the scene. George appeals to Charlotte:

GEORGE
You wouldn't stop us this second time, if you understood.

And in fact CHARLOTTE does not stop them – she lowers her eyes […] and says nothing.

(Jhabvala and Ivory, 'A Room with a View: Material' 87)

This appeal works so that when George finally gives up, he 'turns away from [Lucy] to the door still being guarded by CHARLOTTE' and 'CHARLOTTE does not move' (87). She not only fails to stop George, she does not let him leave despite Lucy's insistence that he do so. This suggests that Charlotte sees her separation of Lucy and George as wrong. Prior to this, she has been the champion of upholding societal expectations of propriety, including her snobbery of the Emersons.

Consequently, Charlotte's redemption in Jhabvala's screenplay is significant. Unlike in the novel, Jhabvala has Charlotte reveal to Mr. Emerson that Lucy called off her engagement to Cecil. Her

[7] Pages 47–52, 84, 89, 94, 103–07 are missing from Jhabvala's first draft. Some of these pages, or copies of them, appear to have been used in Ivory's second draft, with pieces of paper attached to the page, sometimes covering sections to be rewritten. I have reconstructed some scenes as they appear to have been originally typed for Jhabvala's first version however, the citations correspond to where the pages are now to be found, either in Ivory's draft or in the miscellaneous file.

behaviour towards Mr. Emerson contrasts with her earlier condescension: 'CHARLOTTE seats herself opposite him, on the other side of the fire. They look like two friends' (Jhabvala and Ivory, 'A Room with a View: Draft' 125). By the end of the conversation she tells him, 'There is not to be any marriage - not with Mr. Vyse , at any rate...' and they 'look at each other in silence, sitting on either side of the fire' (125). Charlotte's renewed attitude towards him indicates that she has thought better of her class prejudices. The film finishes with a scene of Lucy and George back in Italy together, as though imagined by Charlotte as she reads a letter from Lucy: 'they continue to kiss with increasing ardour: breaking not only out of Charlotte's dream but -- passion mounting -- out of the 19th century and -- with passion unconfined -- into the 20th' (Jhabvala, 'A Room' 108). If even she forgives Lucy's transgression of class boundaries in the face of true love, it indicates the weakness of such social constraints in the first instance. In the novel, the suggestion that Charlotte may have secretly rooted for the couple is referred to at the very end by George, 'I'll put a marvel to you. That your cousin has always hoped. […] That she fought us on the surface, and yet she hoped. […] She tore us apart twice, but in the rectory that evening, she was given one more chance to make us happy' and Lucy concedes that it is 'just possible' (Forster 172). Jhabvala responds to George's alternate take on Charlotte by making her change of heart more prominent and having her as the single correspondent to Lucy at the film's end, whereas in the novel George states that they 'can never make friends with her' (Forster 172). Charlotte's redemption suggests that the societal values she used to uphold are unimportant. This is a significant development of character that informs Charlotte's presentation in the film.

While Jhabvala's adaptation of the novel significantly informs the adaptation of Charlotte's character, Andrew Davies's screenplays of *A Room with a View* alter the presentation of Lucy. Somewhat incongruously and ironically, although Martin A. Hipsky dismisses the prospect of a commercially minded 'Room with a View II: Lucy's Back' (101), Davies's decision to alter the structure of the novel comes close. In interview Davies said he found a postscript written by Forster 50 years after writing *A Room with a View*, which speculated on events after the story and imagined George Emerson revisiting Florence. Davies

uses this idea as a framing device for his adaptation but instead has Lucy return to Florence as a widow and remember the novel's events in flashback: 'I thought it's actually not George's story, it's more Lucy's story' (Davies, 'Synopsis'). This decision creates a sense of Lucy's strength and independence, especially as she finds new romance by the screenplay's end. Davies's reputation as an auteur-adapter is perhaps attributable to his 'creativity' in making 'the text one's own and thus autonomous' (Hutcheon 20-21). The significant narrative additions certainly make the text his own or, perhaps more accurately, his chosen narrative focus, Lucy. Davies also adds a scene after Lucy speaks to Mr Emerson about herself and George. Mr Emerson reports that George has gone for one last swim, which makes Lucy fear the worst:

> LUCY, running, towards the pool. We go with her, running through the trees.
> She reaches the clearing.
> Then stops, and gasps.
> GEORGE is floating in the water, face down, naked and motionless.
> She jumps in and splashes towards him.
>
> (Davies, *Screenplay* 90)

Here, Davies represents Lucy's character as a strong heroine. In the shooting script, dialogue from George is introduced to cement this idea of him risking his life: 'If I've lost you, I don't know if I can live' (71). By placing George at potential risk, Davies creates the opportunity for Lucy to be a stronger female character, a woman of action who runs, jumps and splashes to save her love interest. Davies's significant departures from the novel indicate his eschewal of a conventional 'fidelity' approach to adaptation and suggest that his screenplay not only adapts Forster's novel but the 1985 adaptation as well. Jamie Sherry notes that, '[o]ften remakes will deliberately distance themselves' ('Adaptation Studies' 18) and this is certainly the case here. By beginning the script with the image of an older Lucy returning to Florence, Davies's screenplay seems to engage with its own adaptive history as both Lucy and the 2007 adaptation look back on their previous incarnations. The framing narrative may suggest an awareness of the 2007 adaptation as a 'Lucy's Back' style revisitation as well as an understanding

of its commercial potential: a new take on a classic is often guaranteed an audience, after all. Whereas a first attempt at adaptation may be expected to fulfil the desire to see a text transformed to a new medium, subsequent adaptations are likely to be valued for their newness.

Even at times when the *A Room with a View* screenplays indicate salvaging and problem-solving approaches, the adapters' choices may reflect authorial statements. Due to screenplays' intermediary, transitory nature, issues facing an adaptor are often visible through edits. A problem that faces adaptors of *A Room with a View* is negotiating the historically- and class-specific social expectations which shape the narrative. Ivory appears aware of this in his edits, updating or removing certain historical references or dated dialogue. He does not, perhaps, assume the reader's (actor's, potential investor's etc.) or audience's knowledge of the period. Similarly, he replaces Jhabvala's 'scenes of the Crimean war' ('A Room with a View: Draft' 2) with the possibly better known 'portraits of Queen Victoria' (Jhabvala and Ivory, 'A Room with a View: Draft' 2) and alters dated dialogue; for example, 'What care I' becomes 'I don't care' (Jhabvala and Ivory, 'A Room with a View: Draft' 7). Ivory also appears to have removed a comical scene set in the bank which featured in Jhabvala's first draft. In the scene, Charlotte tries to surreptitiously remove her money bag from underneath her garments -- a problem particular to the time period and its mode of dress (25). It is possible that the humour derived from this scene is too time-specific to be effective or that the inclusion of historical details needs to be justified. Ivory's edits suggest an awareness of making the story more broadly accessible, especially the modernisation of dialogue. They also indicate different preoccupations of the writer and director stakeholders and, importantly, how Jhabvala and Ivory's collaborative relationship balances critical and commercial aspects of adapting.

Davies confronts this issue of modernisation more extensively, updating dialogue, writing in a colloquial style and responding to gender and class issues. George's dialogue in particular is modernized and made more informal which serves to identify him as belonging to the working-class as well as aligning him with the audience: 'That's a load of bloody nonsense', 'This is so stupid'

(*Screenplay* 74). Davies also writes colloquially in the comment mode. When Lucy first encounters Mr Emerson's unusual, down-to-earth ways by herself, she responds with an indignant and stubborn sense of propriety: 'She did seem a little miffed', 'she is determined to stick to her guns' (*Shooting Script* 71). The interruption of Davies's contemporary voice acts to distance us from the antiquated social codes which Lucy feels tied to in this scene. She seems to act affronted by Mr Emerson's lack of tact and propriety because she knows she *should*. Davies's light-hearted, conversational tone thus depreciates her reaction in the sense that she does not yet know any better.

Davies's voice in the screenplay is also utilised to colour the Emersons' characterisation and as such he repeatedly highlights their class differences. The first time Mr Emerson speaks to Charlotte, Davies writes, '[h]is accent is London and plebeian. Charlotte freezes, and looks pointedly the other way' (*Screenplay* 5). Dialogue is used to indicate the difference in George and Lucy's backgrounds:

LUCY
Is your father an atheist?

GEORGE
Fraid so. And a socialist.

LUCY
Gosh. Are you an atheist and a socialist too?

GEORGE
Spose I am.

LUCY
I say.

(*Screenplay* 17)

The elision in George's dialogue contrasts against Lucy's formal exclamations. In this heightening of class differences, Davies distances *his* George from MIP's romantic hero. Davies's George is rough and ineloquent but he and his father are the two characters that speak sense, both figuratively and literally for a contemporary audience, and a more informal contemporary vernacular. Attempting to win Lucy, George says: 'I know you think I'm the wrong class, and don't know how to behave properly, but that sort of thing doesn't matter anymore […] Maybe you're frightened […] because your mother or Mr

Beebe might disapprove. But it's your life, not theirs' (*Shooting Script* 71). George's appeal to Lucy is particularly persuasive as it aligns with a modern audience's perspective and through their identification with George, Davies evokes a critique of class systems not found as explicitly in MIP's *A Room with a View*. This more modern style demonstrates the adaptation's response not only to the novel but to its first adaptation, dealing with the issue of its historical context by drawing out elements that a contemporary audience may respond to. The more drastic modernisation of Davies's screenplays is characteristic of his style and a marker of his authorship and in this case also serves to distinguish Davies's adaptation from its predecessor in order to have creative credibility.

Across screenplay drafts it is possible to find traces of ideas had but not brought to fruition. Elements may have been introduced in an early draft but taken out of a later one, such as Jhabvala's scene with Charlotte at the bank, or they may disappear during production or postproduction. In her article on 'Phantom adaptations', Simone Murray argues for an industry-focused approach to adaptation studies which forces 'attention not just to the "what" of adaptation but also to the "how", the "why" – and the "why not"?' (16). Although Murray discusses whole unmade adaptation projects, her approach can be applied to smaller elements of screenplays that do not make the final cut and yet which retain a relationship to the larger whole. Omitted scenes and dialogue hint to what the adaptation might have been and asking why they were discarded allows for a better understanding of the adaptation process.

A discarded scene in Jhabvala's first draft takes place after Lucy breaks off her engagement with Cecil, for instance. Cecil says, 'Someone told me once […] "It's not in you to know anyone intimately, least of all a woman." [...] perhaps I am one of those who's meant to live alone. Like you, Miss Bartlett'. Charlotte replies, 'that may be true now, but it wasn't always. Not when I was Lucy's age' (90). This could have indicated Cecil's capacity for self-reflection and prompted sympathy for Charlotte, had it remained. Jhabvala says of this scene, though, 'I wrote a rather boring dialogue scene […] fortunately it was scrapped. Everything I tried to say in the dialogue was shown by Cecil [Daniel Day Lewis] sitting

down and putting on his shoes very sadly' (*Ruth* 107). Jhabvala's comments suggest that the scene was scrapped due to its reliance on dialogue to express Cecil's dejection but that ultimately the film's visual capabilities and the actor's performance provided a more effective insight into his response to the broken engagement. This omission indicates the importance of actors in the SIWG; had Daniel Day Lewis' performance not captured everything Jhabvala tried to say, the scene may well have used her dialogue.

Screenplays are not only influential over narrative and theme, however. Examining Davies' and Jhabvala's screenplays also reveals how much is implied in anticipation of 'directorial input' (Sternberg 231) and how events will ultimately appear on-screen. There is a distinct contrast between screenwriting pedagogy and practice. Screenwriting teacher Darsie Bowden describes the screenplay format as 'quite spare. It consists only of what we are to see and hear. […] It cannot digress, elucidate, or comment' (37). These rules are rarely adhered to by Davies and Jhabvala. For example, Jhabvala uses the comment mode to create atmosphere when George catches Lucy who faints at the scene of a stabbing:

> The hubbub around the fountain comes to them as if from a great distance. They seem to have moved into a world of greater silence; sitting there they appear, like the other statues in the arcade, to be more than human – a statue not merely of two lovers but of Eternal Lovers.
>
> (Jhabvala, 'A Room with a View: Draft' 23)

She creates a highly romantic image, a sense of an epic love story, of the momentousness of this occasion. It indicates how the sound should be edited, perhaps how they should be shot – from a low angle, likening them to the statues. In the finished film, a high angle shot of George (Julian Sands) catching Lucy (Helena Bonham Carter) reveals the physical distance between them and the crowd. As he carries her away, the sound of voices does quieten slightly. The dramatic musical accompaniment, however, continues from the shots of the stabbing, indicating the impact this shared experience has on George and Lucy, and the start of their relationship. The tracking shot of George carrying Lucy features several statues in the background, one of which seems almost to be watching them and another of a swooning woman held in a man's embrace, mirroring Lucy's position in George's arms.

They seem very much to fit into the landscape. Therefore, Jhabvala's use of the comment mode steers the adaptation, suggesting tone, camera shot and editing. Screenplays in reality are rarely sparse and certainly not spare as Jhabvala stated in Chapter 2. Instead, her screenplays influence not only the narrative and dialogue, but also to visual and auditory elements of the final film.

Surviving Picasso (1996)

The story of the making of *Surviving Picasso* (1996) is a convoluted one with three key texts in the tale: Françoise Gilot's autobiography *Life with Picasso* (1964), Arianna Huffington's biography *Picasso: Creator and Destroyer* (1988) and of course Merchant Ivory's film scripted by Jhabvala. Gilot was Pablo Picasso's mistress between 1943 and 1953 and the mother of his children Claude and Paloma. She was not the first nor the last of his lovers outside of marriage and is known for being the only one to leave him, and with her mental health intact. Her book is a candid telling of her ten years with Picasso, which shows an abusive, temperamental side of him as well as the creative genius. He attempted to sue Gilot and prevent the book's publication but lost. Huffington's book tells the life of Picasso from birth to death and includes five years of research and interviews with those who knew him. Gilot was one of the interviewees and Huffington records their relationship as *part* of the book. Gilot covers some of the same material from her book in her interview with Huffington thereby negating some of her copyright.

Ivory explains that David Wolper, producer at Warner Brothers optioned Huffington's book and, after his intentions to produce a television series about Picasso's life did not succeed, Wolper called upon Merchant Ivory, asking them to adapt *Gilot's* book, which Warner Brothers did not have the rights to (Long, *James Ivory* 280-282). Ivory agreed and recounts that when meeting Gilot, she was initially pleased about the film 'but surprised him when she explained she could not give him the rights to *Life with Picasso* due to her children's objections (Long, *James Ivory* 282). It is unclear whether this misunderstanding over what they were adapting was resolved before Jhabvala began writing but in her archival materials a blending of sources is visible. In her research for the project she collated lists

of quotations of interest taken from: Rosamond Bernier's *Matisse, Picasso, Miro as I Knew Them*; Pierre Brassaï's *Picasso and Company*; Jaime Sabartés' *Picasso: An Intimate Portrait*; John Berger's *The Success and Failure of Picasso*; John Richardson's *A Life of Picasso* (although which volume is unclear); Robert Otero's *Forever Picasso*; André Malraux's *Picasso's Mask*; and of course Françoise Gilot's *Life with Picasso* (Surviving Picasso – Yellow). In a typed statement on MIP's headed paper, signed by Jhabvala, she additionally cites Roland Penrose's *Picasso: His Life and Work* and James Lord's *Picasso and Dora*. It was sent to Warner Brothers to clarify that,

> The main events of the relationship between Picasso and Françoise Gilot -- as well as other events of Picasso's life -- are based on Arianna Huffington's biography Picasso : Creator and Destroyer. The scenes and dialogue are mostly my own, except for occasional direct quotes from Picasso, as related by Huffington, and by other sources who knew Picasso during the years covered by the script. (Surviving Picasso - Yellow)

This document indicates issues of legal ownership in terms of authorship and adaptations as well as making explicit the intertexts which have fed into the screenplay. This legal distinction between the intertexts and the official source text, despite that text also sourcing from another author, Gilot, indicate the complications influencing the writing and production of *Surviving Picasso*.

The range of quotations Jhabvala compiles is indicative of the trumping concept, testing Huffington's presentation of Picasso and Gilot against those of other texts (Elliott, *Rethinking* 174). For a screenwriter who claims to only provide characters, situations and dialogue (Pym, 'Where' 16), the information she records not only covers story elements and Picasso's dialogue but also elements of set design for Picasso's apartment: 'Initial name-plate at top of spiral stairs a [helpful][8] sign: "ICI."'; 'through a small ante-chamber into […] studio where ancient beams hold up high ceiling' ('Bernier'); 'characteristic jumble in studio' ('Otero – Forever Picasso'); 'clutter around his bed' ('Sabartés'). Her notes also cover details which would aid the actor, Anthony Hopkins, and costumers in portraying

[8] 'helpful' is my best attempt deciphering Jhabvala's handwriting here.

Picasso: 'How he wears his [robe][9]. The holes in his pockets. Things attached to his belt' ('Brassaï'); 'P's accent. […] his sorcerer's laugh'[10]; 'His appearance -- too long raincoat' ('Malraux – Picasso's Mask').

Conspicuously missing from the archive is a list of notes from Huffington's book, destabilising it as a source. The fact it is not present in the archive does not mean that such a document did not exist, of course. However, it prompts questions about the distinction between the way intertexts and the official source text fed into this adaptation. Another set of notes in the archive includes a table of themes which are covered in Huffington's book as well as Gilot's second book *Matisse and Picasso*. Page numbers from each book are listed that cover themes such as 'personal relationships with women', 'with painters', 'psychological characteristics' and 'appearance', 'creativity', 'superstition', 'humour' and finally, 'Francoise' (Surviving Picasso – Yellow). Interestingly, in the 'Francoise' column there are no entries for Huffington's book, the text she has been commissioned to adapt into a film *about Françoise Gilot and Picasso*. This suggests that as far as Jhabvala was concerned, strict adaptation of the source was not on her agenda (whether this is because she was not told yet that this *was* the source is unclear but, I think, unlikely). Her research suggests an attempt to recreate fidelity to a broader truth by drawing from many accounts of Picasso's life and relationships.

More recently, adaptation studies have encompassed biopics. Maddalena Pennacchia asks, 'what is it that is adapted in the case of biopics? […] It is a life, the story of a life, naturally, that is being retold, but in what format is that encountered by the makers of the biopic, or – in other words – what are the 'sources', what constitutes the 'original' of the biopic as adaptation?' (7). She notes that such '[h]istory is itself only tangible – if at all – through documents' rather than being 'unmediated' (7). Adaptation is thus an apt framework for studying biopics, which often draw from real lives, true events and history as they are already textually captured. The nature of these texts creates a similar process of adaptation for the screenwriter interpreting them and rewriting them for film. Viewing the process

[9] My closest guess.
[10] Again, my best reading of Jhabvala's handwriting.

in reverse, also marries recent calls in adaptation studies to 'undermine the dominance of the source text or author by recognizing the many paratexts and intertexts that bear influence on adaptations' (Sherry, 'Adaptation studies' 14). Biopics also undermine the dominance of a source text because the true source is a life itself, something intangible. Especially in the case of *Surviving Picasso*, the official source, Huffington's *Picasso: Creator and Destroyer*, is decentralised as vast amounts are excluded from the adaptation whilst Jhabvala's research notes subsume it into a web of other texts.

However, Jhabvala's pooling of sources as well as the decision of the SIWG to focus on Gilot and Picasso's relationship (initially made by Wolper, presumably agreed upon by MIP and Jhabvala), created legal complications for the film. The distinction between sources became even more important as Gilot 'objected through her lawyer that the film would be an invasion of privacy, just as Picasso had' over her book *Life with Picasso* (Ivory, 'Director's Comments'). Incongruously, she had already published and then allowed Huffington to publish the same subject matter. Gilot's son, Claude Picasso, as head of the Picasso estate also sought to thwart the film, denying the rights for Picasso's work to be featured. Jhabvala revised the screenplay, crossing out references to his artwork ('What can we use?' [Surviving Picasso – 3rd Uncorrected 9]) as well as altering anything taken from Gilot's book that was not repeated in Huffington's or another source. For example, during one of Françoise's early visits to Picasso in the screenplay, he 'show[s] her his treasures', however, in an annotation Jhabvala notes, 'the contents of the glass case are from Gilot, so might have to change them' (Surviving Picasso – 3rd Uncorrected 14). Jeremy Williams, from Warner Brothers' Feature Legal Department, wrote to Jhabvala after a comparison of the screenplay to Gilot's book had been conducted, asking her to further reduce the quotations (Letter to Ruth Prawer Jhabvala). Over the examples listed, Jhabvala handwrites either: where in Huffington's text the quotation is (thereby negating Gilot's ability to claim breach of copyright) or which she will cut/replace. This results in changes such as Picasso's line, 'I know your face so well: I've been painting it for twenty years' aligning with Huffington's wording, 'before you were born' (Letter to Ruth Prawer Jhabvala 2). Jhabvala's screenplay thus plays an important legal role in avoiding any potential lawsuits and her annotations on the letter and

subsequent screenplay changes reveal the influence of the Picasso estate conflict on her work. These archival paratexts thus expose a side of what Simone Murray calls *The Adaptation Industry* and accounting for how such forces influence screenwriting and adapting reveal the balance between industry and art, craft and creativity.

This legal landmine that *Surviving Picasso* must avoid indicates the potential discord between an adapted text and its adaptation. As Robert Stam notes, 'Adaptations […] can take an activist stance toward their source novels, inserting them into a much broader intertextual dialogism. An adaptation, in this sense, is less an attempted resuscitation of an originary word than a turn in an ongoing dialogical process' ('Beyond' 64). The intertexts identified in Jhabvala's archival materials demonstrate this process as her adapting approach. Both titles of Huffington's biography and MIP's film also indicate their interpretations of Picasso's life story: *Creator and Destroyer*; *Surviving Picasso*. The former connotes two extremes to his character, a paradoxical figure, whereas the latter implies a focus on his destructive nature and the person (Françoise) overcoming it. Although it is unclear where the film's title came from, the decision to focus on Gilot and Picasso's relationship came from producer David Wolper. This approach to telling a Picasso story is understandable if one outlines his wives and lovers in a crude and insensitive Henry VIII fashion: his first wife Olga Khokhlova - mad; Marie-Thérèse Walter - suicide; Dora Marr - mad; Françoise Gilot – survived; his second wife Jacqueline Roque - suicide. Gilot is remarkable as the one woman to leave Picasso rather than being left. Their relationship and the portrayal of Picasso in the film shares similarities with Jhabvala's presentation of guru figures in her literature, who often mistreat their followers.

Laurie Sucher explains that Jhabvala's 'figure of the false guru' is used to investigate the overlap of 'spiritual longing and erotic obsession that her characters know as love' (18). The false guru character is a 'charismatic male. Swarmi or psychiatrist, he is a master of the techniques of exploitation' (Sucher 19). Jhabvala's original guru figures share similarities in their methods of manipulation, seduction and exploitation. Originally published in 1966 (republished in 2017), her short

story ‘A Spiritual Call’ sees Daphne fall for the charms of Swamiji, a spiritual leader. Interestingly, Swamiji is mostly referred to as ‘he’, foreshadowing a conversation in the original film *The Guru* where Tom (a British pop star in India to learn from a musical guru), questions Jenny (a devout follower of the guru): ‘Who’s him? […] What is he – God or something?’ Jenny replies, ‘a Guru is a sort of god. To his disciples, anyway’ (The Guru – Rewritten 6). During the first scene in ‘A Spiritual Call’ where Daphne begins to realise the overlap of her spiritual and erotic longings towards Swamiji, he instigates slight physical contact, (inciting romantic confusion in Daphne, whilst maintaining conversation on the surface which oscillates between being intimate and related to the spiritual movement.

> ‘[…] Look at me – why do you always look away as if you are ashamed?’ He put his hand under her chin and turned her face towards himself. ‘Daphne,’ he said, tenderly; and then, ‘It is a pretty name.’
> Suddenly, in her embarrassment, she was telling him the story of Daphne […] ‘So,’ he said, when she had finished, ‘Daphne was afraid of love… I think you are rightly named, what do you say? […].’
> He pinched her arm, mischievously, but seeing her battle with stormy feelings, he tactfully changed the subject. […] ‘Such a lovely spot for our ashram isn’t it? […] Only one thing troubles me, Daphne, and on this question now I want advice from your cool and rational mind.’ […] on the contrary, she knew herself to have become a creature tossed by passion and wild thoughts. […] ‘Now can I ask my question? You see, what is troubling me is, should we have a communal kitchen[…].’
> He took her arm, familiar and friendly, and they walked. […] She was very conscious of his hand holding her arm […] and wanted this to go on forever (Jhabvala, ‘A Spiritual Call’)

Daphne begins somewhat resistant to her feelings towards Swamiji, diverting attention away from his intimacy with the story of her namesake. However, throughout the scene his touches shift from tender to playful to friendly, accordingly drawing Daphne into passionate thoughts and desire for continued physical contact. Swamiji’s tact for switching between intimate and innocent conversation, for complimenting her by seeking her advice on matters related to the movement, indicates an artless seduction. Although he has instigated the intimacy, by the end of the scene he reverts to his familial guru role, detaching himself from implication in Daphne’s feelings. Indeed, she blames herself.

Similarly, in *The Guru*, the Ustad (meaning expert) uses physical touch and emotional manipulation when Tom, sick of the Ustad’s expectations of being revered and worshipped, plans to leave:

JENNY
Tom's leaving.

There is a silence. The USTAD stares at them both for a moment. Then he sinks heavily on to the bed. […]

USTAD
I have failed. […] I had hoped for so much. I have achieved nothing. I shall be laughing stock. […] You think I'm play-acting, isn't it?

TOM
No, I think you're blackmailing.

USTAD
(smiling)
Perhaps. What will not the lover do to win a word, a smile from his beloved? Hm?
(He tenderly touches TOM's cheek)

TOM
Hey!

USTAD
Open your heart, TOM, and let your Guru fill it with love. […] Come, pack your things. […] I'll play for you – I'll play Pahari. Wait if I don't melt you […]

He opens TOM's wardrobes and drawers and clumsily pulls things out to pack them. TOM says "Don't do that," but the USTAD goes on doing it and JENNY helps him. They easily override TOM's feeble resistance

(The Guru – Rewritten 37-38)

The Ustad's dialogue also switches quickly in order to sweep Tom along in his will. Beginning with dramatic misery and self-pity, shifting to coy and loving (possibly playful depending on how it will be interpreted and acted), to forceful. Likewise, Tom's resolve is broken through his surprise until he caves to the Ustad's persuasions. By the scene's end, the Ustad is back to his usual dominant self and not only does he persuade Tom to stay in India, his is a double win because Tom also finally bends to his wish for Tom leave the hotel and stay with him.

Finally, Picasso employs similar behaviour with Françoise. He initially invites her to his apartment to see his paintings and subsequently to view engravings and then for a lesson (she also

paints). Thus, like the Ustad, he is in a powerful position as an expert in Françoise's creative field. Also like Ustad, who lures Tom with promises of performing for him, Picasso promises to show her his work, knowing his prestige and reputation is a persuasive enticement. Visiting him for a second time, Françoise gets caught in the rain:

> He winds the towel around her head like a turban and takes her into the engraving room […] As he shows her these various items, he takes the opportunity to come very close, sometimes putting his arm around her, sometimes touching her – delicately, experimentally.
>
> [Jhabvala's handwritten note in margin:] with each one he shows her, he gets a bit closer until the kiss […]
>
> PICASSO
> … If you don't even push me away, I might get the idea I could do anything with you.
>
> She smiles.
>
> If you were a properly brought-up young lady, you would feel insulted. (working himself up a bit) Here I am – a painter of some reputation – and you, an innocent
>
> (Surviving Picasso - 3rd Uncorrected 14)

Here, Picasso employs the same method of initiating physical intimacy (wrapping her hair), which continues and increases, seemingly innocently, whilst on the surface maintaining his teacher role, showing and discussing objects in his collection. Like Ustad's coyness and Swamiji's mischievousness when Tom and Daphne don't respond the way they anticipate (Tom responds with accusation and Daphne with embarrassment), Picasso does not receive the surprise he expects from Françoise so becomes playful and more suggestive. Again, she surprises him with her lack of response so he chastises her for not following his expectations. This echoes Swamiji's opening imperative and interrogative ('Look at me – why do you always look away[…]?') and is reminiscent of the Ustad's chastisements of Tom's interactions with friends outside of his ashram. Similar to the previous scenes, Picasso finishes the encounter by establishing his power and reputation, (his guru-like position) and stating what he envisions Françoise's role to be: 'an innocent'. Whereas Daphne and Tom are somewhat in the crosshairs of their gurus, Françoise is not seduced against her will. From her prior

voiceovers, she knows of Picasso's reputation with women and visits him seeming to know what Picasso will want of her. Therefore, Picasso's seduction appears less skilled and effective.

Having pooled together information and quotations about Picasso, Jhabvala 'filter[s]' them though her 'own sensibility, interests and talents' (Hutcheon 18). As Hutcheon notes, the 'seeming simplicity of the familiar label, "based on a true story" is a ruse: in reality, historical adaptations are as complex as historiography itself' (18). The intertexts feeding *Surviving Picasso* are each their own constructions and retellings of real life. Jhabvala's art in adapting is through her selection of which elements to include and where and how she pieces them together. Jhabvala juxtaposes information about Picasso, particularly examples of his relationships with others, to portray him in a certain light.

> SABARTES
> Zervos has been waiting for three days to see you.
>
> PICASSO
> Let him wait. It's good exercise for him; a test of his friendship for me.
>
> He does not introduce the girls to the other FRIENDS whom he now ignores except for telling them vaguely "You carry on." They continue to rehearse "Desire Caught By The Tail." […]
>
> Talking animatedly, PICASSO takes FRANCOISE and GENEVIEVE into another small room, explaining this is where he keeps his engravings, then into another room filled with frames but he doesn't give them time to look at anything.
>
> (Surviving Picasso – Leatherbound 2nd Draft of Script 9)

In these scenes Jhabvala combines information learnt from her research -- he had a waiting room, where some would wait days to see him; he wrote a play, *Desire Caught by the Tail* -- as well as mannerisms such as the way he spoke. Threaded together, these elements imply Picasso's mercurial nature and exploitation of his position. The dialogue shows he keeps waiting to test their loyalty (which echoes Ustad's expectations of Tom) then he 'ignores' and 'vaguely' instructs his friends to continue rehearsing his play, revealing his lack of commitment to the project or to them. They appear to be swiftly dropped in favour of Picasso entertaining the two young women he aims to charm. Finally, despite inviting them to see his work, he dominates the "conversation" and they are unable

to stop and look at his paintings. These elements, juxtaposed together, illustrate his exploitation of others, foreshadowing the commitment he will expect from Françoise without returning it (further illustrated in the scene where he asks her to swear her love to him whilst he refuses to in return), and that she too will become a vague interest he drops.

Picasso's exploitation of others is similar to the Ustad's. At the beginning of *The Guru*, the Ustad's differing behaviour towards others is juxtaposed. Preparing for Tom's arrival, The Ustad 'is combing his hair and studying his reflection […] He dabs on scent' and 'gives orders to the people hurrying back and forth without ever taking his eyes off his image in the mirror' (The Guru Screenplay – Script 3). When Tom arrives, 'The USTAD alternatively scolds all the people running around doing things, and is cordial and welcoming to TOM' (3). The contrast between his languid grooming and the frantic preparations of his servants, as well as the lexical choices for his speech ('scolds' versus 'welcoming'), emphasises his tendency to be unfair and suggests an element of performance to his behaviour. Picasso similarly has others running around after him:

FRANCOISE
Why did you give him your necktie?

KOOTZ
What could I do? He said he liked it.

Suddenly PICASSO comes charging out:

PICASSO
Where is my flashlight? Someone has taken my flashlight! Someone had better find it!

He goes back in.

INT. STAIRS DAY

The entire household has been thrown into an uproar, looking for his flashlight.

PICASSO
Where is it? What did you do with it! I told you not to touch anything of mine! … That's the trouble in this house: no one has any respect for my possessions! Or for me, needless to say…

He continues yelling while everyone […] runs around frantically searching.

INT. STUDIO DAY/NIGHT

Later […]

FRANCOISE
Did you find it?

PICASSO
(preoccupied) Hm? What?

FRANCOISE
Your flashlight.

PICASSO
Yes, it's here. ~~(He pulls it out)~~ **(vaguely indicating – no longer interested)** Someone must have hidden it. Out of spite.

But he is entirely engrossed in his work, humming to himself, and has no more time for her or for anyone. She sits […] and watches him.

[my emphasis indicating Ivory's handwritten additions] (Surviving Picasso – 3rd draft 49)

Kootz's rhetorical question at the beginning of the extract, eludes to his powerlessness in the face of Picasso's will. His dialogue shows that whatever Picasso wants, he gets. The contrast between Kootz's utterances, a sense of being forced followed by the mildness of a compliment emphasises Picasso's power, influence and possible manipulation of others. The use of cutting and shifting between three scenes/locations also emphasises the effect Picasso has on others. He abruptly interrupts the first scene, which cuts to the apartment in turmoil. His dialogue, like Ustad's above, is emotionally manipulative, implying that no one cares about or respects him. The irony of this whilst the people who follow and respect him run around looking for his flashlight to appease him is comical but also presents him in a critical light. The cut between this frantic scene and the serenity of the following one also emphasises his mercurialness and comments on the exploitation of the people he yelled at in the previous scene when it was clearly not a matter of great importance. Ivory's additions (in bold) emphasise this scene shift and Picasso's altered demeanour. Therefore, Picasso's behaviour and presentation shares similarities with Jhabvala's original guru characters. Her techniques of juxtaposition (often for exaggeration) and irony satirise Picasso and her other gurus.

Conclusion

Although in this chapter's epigraph Jhabvala speaks of her screenwriting in a cavalier manner, it is apparent from archival materials that hers was a significant role in the film adaptations she worked on. Contradictory to her statements and suggestions in Chapter 2, she understood plenty about filmmaking whether that was editing, what constitutes as production value or her profit participation rights. Her research process indicates that she understood which details would aid actors and others involved in filmmaking, and her screenplays also include anticipated 'directorial input' (Sternberg). Her adaptive process includes elements of salvaging although, from Ivory's annotations, this seems to be a stronger motivation for him. Jhabvala's adapting approach is often reminiscent of the trumping concept and her own preoccupations steer and filter the development of the adapted text (often through characters, more on which in Chapter 4). Unlike the blueprint metaphor for screenplays suggests, Jhabvala was not separated from the execution of her screenplays. She continued to do rewrites and provide feedback on rushes. Although her exact involvement in the editing suite is unclear, the very fact that she was present indicates her status and power within the SIWG. Archival materials also reveal the many factors that influenced her adapting, including issues such as modernisation and copyright legalities. In contrast to Andrew Davies's archived screenplays for *A Room with a View*, Jhabvala's papers demonstrate her collaborative working relationship with Ivory – perhaps reflected in the differences in their public perception as screenwriter-auteurs. Davies's approach to adapting is also more obviously appropriation than is Jhabvala's, whose alterations to character portrayals are more subtle and more easily missed. This may be symptomatic of Jhabvala's desire to remain obscure and out of the spotlight. Although archival materials related to screenwriting may be numerous and complex, a researcher's slog through them allows for rewarding insights into nuanced processes of adaptation and screenwriting. In cases such as this, it may also give a more truthful impression of an author who, believing their work would never be seen, drops the need for performance. The picture of Jhabvala's screenwriting painted in this chapter shows a multi-faceted

approach, including a range of knowledge and influence across the process of filmmaking. In seeing the work of those who believed it would never be seen, we make it matter.

4. Authoring from the Outside: Jhabvala's Outsider Characters as Sites of Authorship

Everyone is so estranged, no one is rooted […] That's what I like to write about more than anything. Everything being so mixed up, people moving from place to place, everything shifting. (Jhabvala qtd. in Weinraub)

This preoccupation with alienated, travelling characters who lack roots has obvious links to Ruth Prawer Jhabvala herself. As outlined in the introduction, in her personal life, she may have been considered an outsider in several ways: as a Jew in Nazi-run Germany, then as a refugee in England and as a European when she lived in India and later the USA. Jhabvala titled her acceptance speech for the Neil Gunn award in 1979 'Disinheritance' and explained that this was because she felt like 'a writer without any ground of being out of which to write: really blown about from country to country, culture to culture till I feel -- till I am -- nothing. […] As it happens, I like it that way. It's made me into a cuckoo forever insinuating myself into others' nests. Or a chameleon hiding myself […] in false or borrowed colours' (4). Although she might have felt that she did not belong in the places in which she found herself, she still lived and worked within them, insinuating herself on the inside. After moving to England aged twelve and adopting English, Jhabvala 'wrote 'about English subjects […] absorbing the worlds of others'-- 'this is where the chameleon or cuckoo quality really came in' ('Disinheritance' 7). This absorbing of others' worlds characterises her body of work. Whether writing about India and Indians, Americans, Britons and other Europeans, she absorbs the worlds of others across her novels, short stories, original screenplays and adaptations. However, it is uncommon in bibliographic approaches to writers of literature and film to consider the dialogue running back and forth between their work in each medium. Literature and screenplays are often approached as divided bodies of work (hence publications such as *Hemingway and the Movies* [Laurence] and *Steinbeck and Film* [Millichap]). Writers are not associated with authoring films in the same way they are considered authors of literature. As Leitch notes, 'there has never been a sustained industry push to consolidate

Hemingway or Fizgerald or Faulkner films as specific brands despite the eminence of these authors because no body of their work has ever been associated with a single studio' ('Lights!' 119). Studios have ownership over the films and presumably their screenplays, meaning if no one studio could market and profit from the author function, there is little reason to group films or screenplays in this way. Screenwriters are generally not considered authors in a legal nor a branding sense and consequently their screenplays are rarely considered as part of their artwork. An exception I have mentioned within Jhabvala studies is Jayanti Bailur's publication *Ruth Prawer Jhabvala: Fiction and Film*, yet the scope is not wide enough to fully account for the two-way relationship between her fiction and film. There is not the scope to do that fully within this thesis either. However, in the introduction, I raised questions around the relationship between Jhabvala's screenplays and her literature and the chronological groupings used in Jhabvala studies, some of which will be dealt with here. In *Faulkner and Film*, Bruce F. Kawin argues that William Faulkner pursued his literary preoccupations in his screenplays, approaching screenwriting more seriously than his public statements suggested. Over the previous chapters, I have echoed this argument in relation to Jhabvala and I develop it here by tracing the significant theme of outsiderness from her novels and short stories to her original and adapted screenplays.

In her literary career, being an outsider writing about India affected the way Jhabvala's novels were received there: 'the fact that Jhabvala is perceived as an outsider, a foreigner writing about India seems to lie at the heart of the negative critical reception to her writing' (Crane, *Ruth* 125). In interview with Yolanta May, Jhabvala explains that there is no 'greater loneliness than being a writer in India'; 'If you don't say that India is simply paradise on earth, and the Hindu joint family the most perfect way of organising society, you're anti-Indian' (qtd. in Agarwhal 11). Once her origins were broadly known, Indian reception became negative, which Salman Rushdie states, resulted in 'false readings'. Rushdie blames 'Commonwealth Literature', explaining that, 'looked at from the point of view that literature must be nationally connected and even committed, it becomes impossible to understand the cast of mind and vision of a restless intellect like Jhabvala's' (qtd. in Crane, *Ruth* 125). It seems that no matter

how convincingly she wrote as an insider, her outsider status in her personal life affected the way she was perceived as an author and how her novels were received.

When Jhabvala moved to New York in 1975 she seemed to identify with a German diaspora there. She called it a city 'with every kind of pocket of Europe inside it -- German, Czech, Polish, Italian. […] And literally I met the people who should have remained in my life -- people I went to school with in Cologne, with exactly the same background as my own, same heritage, same parentage' ('Disinheritance' 12). Rather than negating herself and absorbing the worlds of others, Jhabvala seems to have found a sense of belonging, identifying herself with other outsiders. Bronwen Walter's *Outsiders Inside*, refers to the notion of diaspora as 'dislodg[ing] many kinds of binary notion: of migrant/settler, insider/outsider, home/away. In place of either/or relationships conventionally associated with the resettlement process, migrants and their descendants are connected by both/and ties to their countries of origin and settlement' (9). Although Walter studies the identities of Irish women, the paradoxical title *Outsiders Inside*, 'expresses the simultaneous connected identities […] as both coming from/identifying with an outside and settled/belonging inside' (9), which also describes Jhabvala. In New York's German diaspora, Jhabvala said that she found 'the delicatessen at the corner selling those very potato salads and pickled cucumbers and marinated herrings that our grandmothers used to make' and these 'childhood tastes' she had not experienced since leaving Germany ('Disinheritance' 12). Feeling a sense of belonging inside this community, derived from her identifying with tastes and heritage *outside* of New York. This collective 'sense of living in one country but looking across time and space to another' is typical of diasporic communities (McLeod 207). Jhabvala thus balanced the border between inside and outside, often oscillating between the two. Several characters from her later literature written in New York also share this inside/outside experience of diasporic communities.

As explored in Chapter 1, the inside outsider paradox characterises Jhabvala's film career. Beginning her career as a novelist makes her origins completely outside of film but also, as a

screenwriter and a woman, she is considered an outsider as a wielder of words in a visual, male-dominated medium. Jhabvala provides an example of the influential work of such marginalised workers within the film industry. In order to uncover her influential contributions, I borrow my approach from Shelley Cobb. In *Adaptation, Authorship and Contemporary Women Filmmakers*, Cobb examines female author characters as representatives of female agency and 'vehicle[s] for representing the authorizing of the woman filmmaker' (1). Women authors in the text reflect the women filmmakers as authors themselves; these creative characters are sites of female filmmakers' authorship. In contrast to the filmmakers Cobb examines, Jhabvala somewhat buries her authorship rather than highlighting her agency as a screenwriter. She keeps out of the spotlight, in the periphery of films she writes (as seen in Chapter 2). Influenced by Cobb's approach, I suggest that outsider characters reflect Jhabvala's view of herself as an outsider. Although the female author in question here does not outwardly value her screenwriting and perhaps does not consciously insert outsider characters nor markers of her authorship, I suggest we can still treat these characters as sites of her authorising because outsiderness is such a pertinent theme across her life and work. This chapter demonstrates the prevalence of this theme in her novels, short stories and original screenplays, and then explores her treatment of outsiders during adaptation. I posit that Jhabvala identifies with outsider characters in a text she adapts and often highlights their plights. Because of these changes in her representation of these characters, I argue they can be viewed as examples of her authorising, influencing and developing the adaptation. The film adaptations Cobb examines 'are places from which the female voice, to use Kara Silverman's phrasing, 'can speak and be heard' (2003:192)' (4). Whether Jhabvala meant it or not, it is possible to hear her voice through the characters she may identify with the most: outsiders. Adaptation is a site of inherent change meaning that the alterations, additions and exclusions introduced by Jhabvala offer insights into her approaches to the stories.

To support this view of characters as sites of authorship, I draw from elements of character criticism and from Jhabvala herself. Uri Margolin refers to three theoretical perspectives on character: 'character as literary figure, that is, an artistic product or artifice constructed by an author for some

purpose; character as non-actual but well-specified individual presumed to exist in some hypothetical, fictional domain -- in other words, character as an individual within a possible world; and character as text-based construct or mental image in the reader's mind' (66). It is the former perspective which has most relevance here, as it acknowledges character as an authored construct and also encourages a consideration of what purpose a character serves. These considerations inform my analysis of Jhabvala's outsider characters. Blakey Vermeule provides another useful approach, arguing that, '[t]he problems we care about come packaged in human form. […] We think about most things -- facts, values, norms, history, morality, society, even our own fates -- by bundling them up into figures and stories about other people. To reason practically about the world […] we personify many of its elements' (23-24). This indicates that Jhabvala's stories and characters are representative of issues important to her. As her 'Disinheritance' speech shows, being an outsider is a pertinent issue in her life and work. Jhabvala indicates that elements of herself can be found in her work. *My Nine Lives: Chapters of a Possible Past* begins with an Apologia where she states, 'These chapters are potentially autobiographical: even when something didn't actually happen to me, it might have done so. Every situation was one I could have been in myself, and sometimes, to some extent, was' (vii). She goes on to explain,

> Although I soon felt at home wherever I happened to be, at the same time I held back, almost deliberately, from being truly assimilated. It was as though I wanted to feel exiled from some other place and to be free to go back to or in search of it. But then these quests turned out not to be for a place after all but always for a person. This may have been a person I have looked up to, or been in love with, maybe even for some sort of guru or guide. Someone better, stronger, wiser, altogether other (vii-viii).

In 'Disinheritance' she also comments on her preference to write about characters who were different to her, that she admired and wanted to be: 'I was always fond of writing about great big beautiful sensual Indian women, full of passion and instinct; the very opposite of myself, physically and in every other way. And yet I wrote about them, was them, wanted to be them' (9). Her paradoxical nature is evident here: whilst keeping herself on the outside, her writing imagines herself on the inside. As well

as characters she relates to as outsiders, characters who she admires for their difference -- often cultural outsiders and gurus -- are also reoccurring characters across Jhabvala's oeuvre (explored below. These statements of Jhabvala's alongside the aforementioned theoretical perspectives on character will, I hope, demonstrate the reasoning behind viewing outsider characters as sites of Jhabvala's authorship.

There are various types of outsiders that appear in Jhabvala's work and numerous ways of categorizing them. Marianne Novy lists the following categories of outsiders: 'racial, religious and ethnic, […] social, psychological (which could include being sad from unrequited love, or more general melancholy), physical, moral, gendered, and [...] sexual' (3). Those deemed to be outside of the ideological norm might also include the elderly, foreigners, colonisers and natives. The categories are by no means exhaustive and can often overlap or combine. As David Hawkes notes in his review of Novy's *Shakespeare and Outsiders*, such an 'all-inclusive' list means that almost anyone could be deemed an outsider in some sense (145). For this reason, I focus primarily on migrants, foreigners or travellers -- arguably the most prevalent outsider character across Jhabvala's work and certainly a position well-known to her from personal experience. It is also a position more obviously defined by its relation to location and nation. However, I also touch upon social, class and gendered outsiders due to Jhabvala's striking treatment of these characters whilst adapting.

Original Characters

Krishna, *To Whom She Will* (1955)

In order to explore the migrant outsider, I draw from postcolonial theory, in particular Homi Bhabha's notion of 'border Lives'. As John McLeod states, 'At the border, past and present, inside and outside no longer remain separate as binary opposites but instead commingle and conflict' (217). Just as Jhabvala herself balances the inside/outside borderline throughout her life in several countries, so do many of her characters. A character who figuratively sits on the borderline between inside and outside is Krishna Sen Gupta from *To Whom She Will.* Born in Calcutta, Krishna is sent to England for education and settles to the point of feeling reluctant to leave. Upon his return to India, he is struck

by and loathes its poverty, class division, subjugation of women and more. Crossing the border from outsider to insider proves to be a complex transition for Krishna; 'the border is the place where conventional patterns of thought are disturbed' (McLeod 217) and this proves the case for Krishna whose perceptions of India are much changed by his time away. Krishna remains at this figurate border as inside and outside continue to be commingled. During the novel's timespan, he lives in Delhi, renting a room in another family's house. He is somewhat of a social outsider, refusing to follow conventional working practices and instead belonging to a group of disillusioned, creative thinkers. When Krishna returns home to Calcutta, he finds he does not belong; his cohort of disillusioned men from his youth have grown up, found jobs and converted. He even becomes an outsider in his parents' house: 'there was really no proper place for him in their lives […] it was difficult for them to adjust themselves to any outsider, even when that outsider was their son' (Jhabvala, *To Whom* 211). Krishna is but one example of many of Jhabvala's characters who move in and out of the outside, proving it to be 'a relative identity and not fixed position' (Novy 1).

Bhabha's metaphor of the cultural borderline thus captures the fluidity of movement between insider and outsider positions. Novy notes that characters can affirm their positions through their treatment of others (3), suggesting that they might also have power over determining that others are perceived as outsiders to their inside. Also demonstrating the flexibility and potentially destructive possibilities of the borderline, Bhabha draws from Freud's work on the 'unheimlich' or 'uncanny'. Conventional narratives of identity are disrupted by the in-between nature of the border, which causes 'an 'uncanny' moment […] It serves as a reminder that exclusive, exclusionary systems of meaning are forever haunted by those who are written out and erased' (McLeod 220). Bhabha goes on to suggest that literature about 'migrants, the colonised or political refugees' (Bhabha 12) could unhouse 'received ways of thinking about the world and discovering the hybridity, the difference that exists within' (McLeod 220). The discovery of familiarities and differences, and of hybridity made possible at the cultural borderline is central to Jhabvala's work. In interview, she was asked whether she found similarities between Hindi and Jewish families: 'Yes, truly, she says, being Jewish was a great

advantage going to India. She'd understood the drift of Hindi conversations before she learnt the words' (Hamilton) -- the uncanny is perhaps at work here. Jhabvala also examines cultural differences in her work, symptomatic of her observational approach. Her prose style is characterised by a detached commentary, often employing irony and she is rarely overtly critical or political, however, her perspectives can be inferred. Krishna Sen Gupta is an example of a character who shares Jhabvala's observations upon returning to India:

> He hated the uncomplaining poverty, the apathy he saw all around him […]. He hated the servants who took it for granted that he was the master […]. He hated the beggars and the insolence with which they made it clear that they belonged to this society […]. He hated […] the civil-servant mind, the stolid satisfaction with routine work […]. He hated the policy of intimidation on which the whole system seemed to rest – […] He hated the frank immorality of business […]. He hated the women because they were ignorant and innocent and submissive. He hated the heat (Jhabvala, *To Whom She Will* 46-47).

Krishna's sentiments are remarkably close to those expressed by Jhabvala who stated after returning to India from visiting her mother in London, 'everything in me began to curdle about India' (in Weinraub 106). She explained having to 'struggle' against aspects of India: 'the tide of poverty, disease and squalor rising all around; the heat-the frayed nerves ; the strange, alien, often inexplicable, often maddening, Indian character' ('Disinheritance' 9). Although it is commonly accepted in Jhabvala scholarship that her negative opinions of India developed and revealed themselves in her novels from *Esmond in India* (1958) onwards and that her early novels celebrated India, interestingly, similar observations are made here in her first novel. Outsiders such as Krishna function in Jhabvala's work to reflect observations of cultural difference which I suggest Jhabvala herself sees as an inside outsider. Another element of Jhabvala's treatment of outsider characters that this chapter considers is whether marks of otherness are accepted or rejected by characters. I hypothesize that outsiders' differences are often presented positively by Jhabvala, in line with her aforementioned search for someone 'altogether other'.

Esmond, *Esmond in India* (1958)

Britons who have married an Indian and moved to India with them are frequent characters in Jhabvala's literature, for example: Judy from *A Backward Place*, Peggy in 'The Aliens', Cathy from 'The Young Couple' and Esmond from *Esmond in India*. Each of these characters struggles with being insider outsiders to differing degrees. How Esmond deals with this struggle is the most extreme. He works as a tour guide and teacher of Indian culture and history, mostly to European tourists or visitors but interestingly, also for wealthy Indian families as well. His knowledge is valued as an insider's and this status is validated amongst European social circles due to his marriage to an Indian woman, Gulab. However, by the novel's beginning, Esmond has grown to dislike his wife and the Indian cultural differences that she represents. Despite suggesting to Western social gatherings 'that the internal arrangements of his household were […] private and oriental' (34), Esmond is not as integrated at he likes Westerners in India to believe. He maintains English customs and culture in his household, forbidding most things Indian. If his expectations are not followed, he verbally -- and on one occasion, physically -- reprimands his wife. Jhabvala first introduces Gulab as she enjoys her day without Esmond, trying on Indian scents with their son, taking a visit from her family's servant, Bachani, and enjoying Indian food together. However, a sense of foreboding about Esmond's arrival home is created with statements such as, 'he would soon be home and by then everything must be cleaned up and Bachani gone' (18). The adverb 'soon' and modal verb 'must' implies urgency. When he does arrive home, his introduction is delayed as Jhabvala focuses on Gulab in her room, avoiding him: she 'felt caged' (32). The build-up of tension to his first appearance is comically deflated with a domestic scene:

> He sat alone at his smart little dining-table in his smart little dinning-corner and ate his cheese salad. Everything on the table was colourful and modern – bright table-mats, the painted drinking glass, the earthenware plates of a rich dark green – so that it looked rather like a beautifully photographed full-page advertisement in an American magazine. It was very different from Gulab's spicy meal eaten on the floor out of brass bowls. (33)

Esmond is belittled by the simple, somewhat childish tone created with the repetition of 'smart little dining-'. Jhabvala often uses food and colours to symbolise cultural clashes. Here, Esmond's picturesque, Western showroom home and typically English cheese salad contrasts with the richness

of Gulab's meal and the simplicity with which it was presented. These contrasts in their tastes and the fact that they eat without the other indicates that their cultural differences have created a division between them.

From here, Jhabvala's focus shifts to Esmond's perspective as the narration recounts the Western rules he enforces and Indian behaviour he forbids in how their son, Ravi, is raised. Tension spikes when, 'He sniffed; he sniffed again: yes, it was unmistakably that strong Indian scent which Gulab had so liked before he had forbidden her the use of it. […] His lips tightened but he looked triumphant rather than angry' (34). Esmond's reasoning behind forbidding the scent is significantly absent, suggesting the unfairness of banning something Gulab was so fond of. His emotional reaction may also subvert the reader's expectations for a moment: rather than an outburst (that the reader may be anticipating) as though the scent truly offended him, Esmond instead appears to relish the opportunity to reprimand Gulab. His motivations appear cruel and ominous. Unlike the dislodging of binaries such as home/away that we might expect of someone who is so engaged in the culture of his settled country, Esmond instead protects his notion of home. The apartment is decorated in Western style, he eats Western food and expects his wife and son to behave with Western manners and propriety. He maintains these elements of his home country in his home and wishes to eradicate any sense of being away from there. As a result, although he is an outsider to this country, his behaviour instead turns Gulab into an outsider in her own home, meaning that '[a]t the thought of the flat its empty smart self again, Gulab felt rather strange; she always felt like that after a visit from home' (18). Through his somewhat aggressive response to avoid feeling like an outsider in India, he deflects this onto Gulab who becomes unsettled and ostracised. She must then forsake her own culture to fit into Esmond's house rules.

Peggy, 'The Aliens' (1963)

The collection of short stories *Like Birds, Like Fishes* includes 'The Aliens'. It follows an English woman, Peggy, living in India in the household of her husband, Dev's, extended family. Although written in third person, Peggy is the narrative's focaliser and the title indicates the way she views her

inherited family. From the outset, Peggy is contrasted with her mother-in-law and sister-in-law: 'Neither of them had had her bath yet, and consequently both looked somewhat bedraggled, with their thick long hair coming down and the crumpled saris in which they had slept all night. Peggy, on the other hand, already looked crisp and smart in her printed house-dress and with her sensible short hair nicely brushed' (79). Their description sets them as opposites to Peggy, from their hairstyles to dress to behaviour. The Indian women in the household have a relaxed start to the day – something Peggy does not adhere to. A disapproving tone is created through the negatively focused 'Neither of them', the adjectives 'bedraggled' and 'crumpled', and the intensifier in 'all night'. Pitted against the positive modifiers 'crisp', 'smart', 'sensible' and 'nicely' in the latter sentence, it indicates Peggy's conflicting attitudes and her inability to accept the difference. Tone Sundt Urstad notes that 'clothes are important metaphors' in Jhabvala's works (46) and they continue to mark cultural differences in 'The Aliens'. Sarla, the sister-in-law likes vivid, rich colours: for a wedding outfit, she is torn between 'her gold brocade sari or her silver and crimson one' (87); she tells Peggy she 'must get a red-red' nail varnish (86) and recommends she wear a purple sari (87). Dissimilarly, Peggy's wardrobe is 'more quiet […] pale greens and powder blues'; she wants to wear her 'coffee lace and taffeta skirt' for the wedding (87), and Sarla disapproves of her nail varnish as 'a very pale colour' (86). The colour symbolism embodies the contrast between Sarla's outspoken, bold character and Peggy's reticent nature.

Clothes also mark clashes in cultural expectations, particularly during the discussion of wedding outfits. The mother-in-law insists Peggy wear one of her expensive saris because otherwise she will be judged: 'How will it look – people will say we have not given this girl who has come into our family any good saris' (87). Dress is an indicator of the family's wealth and Peggy's appearance will affect their reputation in a way Peggy perhaps does not understand or appreciate. Practicalities are of more concern to her as 'she couldn't quite manage the sari yet and tended to trip over it' (88). This is an apt metaphor for her struggles to fit into and navigate her place in the Indian household. Although Peggy is expected to wear Indian attire (albeit only for the special occasion), the reverse is unthinkable. Sarla

scathingly comments on a woman at her husband's office: 'She is as black as a boot, but still she must wear a frock and pretend to be English. [...] It is all right for you to wear such things, Peggy, but for our Indian girls, even if they are only Anglo-Indian, it is very ugly' (85). Here, dress is a marker of cultural and ethnic difference with firm boundaries. Sarla disdains the woman for crossing the division between Indian and English fashion, suggesting that, 'with all her legs showing', she only does it to attract male attention (85). There is one rule for one at play here and, whilst it is acceptable for Peggy to wear housedresses, for the Indian woman, it is transgressive and marks her as sexually deviant.

Although Peggy perhaps views her new family as aliens, *she* is presented as the outsider, and the reader is repeatedly encouraged to empathise and sympathise with her. Her outsider status is presented through the aforementioned contrasts, and additionally during mealtimes. At breakfast, she has scrambled egg instead of 'lentils, puris, pickles and fried vegetables' (79-80), and later goes hungry rather than eat the chilli fritters and sweetmeats she dislikes (87). She recalls phrases of her mother's such as, 'We must all take our ups and downs as they come', only to be told by Sarla her English proverbs are 'very silly' (86). Sarla and the mother-in-law mock Peggy's trim body: 'What's the matter with you English girls?', 'My poor son' (88). When they are not teasing Peggy, the two often argue which makes Peggy feel 'miserable' and think of home (81). On one occasion, 'She said, 'Why do they always have to quarrel and shout so loud?' They were still at it and could be heard quite clearly'- but Dev said, surprised, 'Who?'' (82). To Dev, an insider, their behaviour is quite normal, to the point of being mere background noise and unnoticeable to him. He is not affected by the arguments so rather than finding common ground, Peggy is confronted by her difference again, by her husband, the one person she feels she can talk to. Her frequent memories of home and her comparisons between then and her life now emphasise her outsider-ness and difficulty to adjust.

Lizzie, *Shakespeare Wallah* (1965)

Outsider characters also appear in Jhabvala's original screenplays. Lucia from *Bombay Talkie* (1970) is an English novelist, visiting the Bombay movie scene for inspiration. Tom and Jenny in *The Guru* (1969) are both Britons who go to India to learn from a musical guru. May in *Roseland* (1977) is

a social outsider, desperate for a dance partner at the Roseland dance hall. Sally from *Jefferson in Paris* (1995) is a slave, a racial outsider. The character I shall explore in more detail is Lizzie from *Shakespeare Wallah*, a young actress in her parents' Shakespeare company touring India. Lizzie has grown up on the road in India and is an outsider in many ways. Although to Indians, Lizzie is an English outsider, she does not fulfil their expectations of English women. This is apparent when she is shown around an Indian household by its owner Ranjit and questions why he has a piano when he cannot play it:

> Lizzie Then what's it here for?
>
> He has no answer and doesn't search for one: it is obvious to him that every well-equipped household has a piano. She sits on the piano stool and doodles on the keys.
>
> Ranjit You play well.
>
> Lizzie Don't be daft ... I never learned.
>
> Ranjit I thought all young English ladies learned to play the piano.
>
> Lizzie [...] I didn't even go to school.
>
> He looks at her questioningly (Shakespeare Wallah - Draft (1) 27-28).

From this encounter, it is clear that Lizzie thinks differently from Ranjit and does not understand the convention that a wealthy Indian household would have a piano, regardless of whether anyone can play or not. Thus, her English outsider status is reinforced. However, she does not meet Ranjit's expectations of a 'young English lad[y]'. Not only has she never had a piano lesson, she has never been to school. Lizzie's upbringing is seen to be unconventional and somewhat nomadic. Not fitting Ranjit's understanding of an English outsider, Lizzie struggles even to fit or belong to a type that her ethnicity suggests she should. Lizzie is a prime example of the hybridity made possible by living a border life.

In a notebook used for *Shakespeare Wallah*, Jhabvala has handwritten a character profile which explains that Lizzie 'has never had a permanent home, but has travelled from one corner of India to the other, so that the whole of India became as if it were her playground' (Shakespeare Wallah - Draft Script (2)). Lizzie is therefore in a similar position of disinheritance to Jhabvala, having never had a permanent home. Although India is all that Lizzie knows and she may well feel comfortable and

familiar with it, she was still 'always apart from India - was never taught to think herself part of it, would never be able to identify with it and so was, from her birth, stamped to be the outsider. Unlike her parents, she has no other home to fall back on; England is only a word to her, she has no ties with it, owes it no affection or allegiance' (Shakespeare Wallah - Draft Script (2)). Lizzie's outsider-ness, Jhabvala suggests, has always been felt by Lizzie. However, neither India nor England are home to Lizzie. Her life on the road has separated her from England and thus to an extent she is also an outsider within her own family for whom home and Englishness are highly valued.

Ma and Ross, 'The Temptress' (1998)

The collection *East into Upper East* features the short story 'The Temptress' about an Indian woman called Ma who moves to New York. Ma is considered a guru, a spiritual guide in India. When an American, Minnie, visits India, she becomes enamoured with Ma and raises money to bring her back to New York. Her enthusiasm about Ma excites her friends and soon many New Yorker's look forward to meeting her and experiencing her aura: 'Minnie tried to describe this aura, but words failed her except for common ones like fantastic, and out of this world. That was exactly what being with Ma was, Minnie insisted: like not being in this world at all but in a completely other, different one' (148). From this description, it is clear that Ma begins as an outsider valued for her difference. However, this soon changes. Minnie forgets everything that held charm, mystique and a sense of higher power about Ma and grows infuriated by markers of difference such as her scents, oil baths and songs. Now outside India, everything exciting about Ma disappears and when Minnie's friends visit her, 'She also laid her hands on their heads, the way Minnie had described – but though they waited expectantly, nothing happened. The fact was, Ma fell flat; she was a failure by common consent, Ma was a bore' (148). Ma's appeal does not survive her transition from valued insider in India to outsider in New York.

Consequently, Minnie encourages her friend Tammy to let Ma move in with her and Minnie moves on to another spiritual leader, this time the Doktor from Copenhagen, another outsider. This search is reflective of Jhabvala's search as described at the beginning of *My Nine Lives* for someone

other, possibly a guru. When Ma moves in with Tammy, there is already another outsider living there who is substantially different. Ross is a European refugee and, although it is not explicitly stated, it is hinted that he is a German Jew. Ross seems very aware of his outsider status, not wanting to impose on Tammy, feeling guilty for being financially dependent on her and for taking up space in her apartment. Ma on the other hand, seems unaffected by her difference. She does not try to be a chameleon like Ross and she brings with her everything that makes her Indian. She does not follow American conventions and refuses to learn the rules of the road, for example. Ross embodies the inside-outsider paradox in that he is a refuge, so outsider to New York, but he is an accepted part of Tammy's life, almost family, almost a part of the furniture. These characters are interesting in that Ross perhaps embodies the outsider Jhabvala was -- self-effacing in their awareness of being outsiders -- whereas Ma is possibly the character she wished she could be. As mentioned above, Jhabvala said she would often write about characters she admired. Ma is also an example of outsiderness being a relative identity and not a fixed one, as Novy states, because she shifts from being insider to a scorned outsider.

Adaptations

Leonard*, Howards End* (1992)

Outsiderness is also a theme within E.M. Forster's work and an outsider character that Jhabvala adapts in an interesting way in *Howards End* is Leonard Bast. Leonard is an outsider by class, a poor clerk desperate to better himself through literature and attending lectures and it is through the latter that he meets the story's main characters, the higher class Schlegal sisters, Margaret and Helen. Forster establishes Leonard as an outsider through colour imagery in the novel:

> London was beginning to **illuminate** herself against the night. Electric **lights** sizzled and jagged in the main thoroughfares, gas-lamps in the side streets **glimmered** a **canary gold** or **green**. The sky was a **crimson** battlefield of spring but London was not afraid. […] Leonard hurried through her tinted wonders, very much as part of the picture. His was a grey life [my emphasis]

London is depicted using a semantic field of light and colour as highlighted in bold. The picture created is vibrant with vivid gold and green lights against a red sky. Although Leonard is a part of this scene,

his life is a grey one in contrast. This suggests that he lives on the outside of the vibrancy London offers and cannot partake of its 'wonders' simply due to his class and lowly status. Jhabvala seems to identify with Leonard's outsider-ness and amplify this in the screenplay. After Leonard's first line of dialogue she adds an aside '(A Note on LEONARD'S accent: When he is on his best behaviour, as here, he speaks in a "genteel" way; but when he is himself, he has an attractive provincial accent.)' (Jhabvala, Howards End - Leather Bound Script 13). This note is in what Claudia Sternberg terms the 'comment mode', meaning that it takes place outside of the story world and is directed potentially towards the actor and director. This comment is not needed for the development of the scene and therefore indicates its importance for Jhabvala to include it. The note shows that Leonard is aware of being the opposite side of the class divide to Helen who he is talking to. Knowing the possible judgement of him for being an outsider, he alters his accent to fit in. When acted upon in the film, this is quite a subtle effect, however, as an aside in the screenplay, it is quite striking. Jhabvala's lexical choice is also revealing as placing 'genteel' in quotation mark suggests falseness and the adjective 'attractive' indicates her preference for his own voice. As she explained of her early absorption of English authors, 'The more regional, the more deeply rooted a writer was, the more I loved them' ('Disinheritance' 7). She seems to value this signifier of Leonard's strong connection to place, of his outsiderness and marks his attempts to blend with insiders, in a chameleon fashion, as fakery.

Jhabvala's screenplay also adds dream sequences which reflect Leonard's outsider status and suggest empathy with his character. It is notable that the lead characters of the story are not given the same insights through dream sequences but that Leonard, a secondary, outsider character, is. The first scene opposes Leonard to Margaret and Helen:

> EXT. DREAM LANDSCAPE DAY
>
> LEONARD is walking through a landscape in brilliant sunshine. Two WOMEN are seen approaching him. At first they look like MARGARET and HELEN, but as they come closer, they turn into some monstrous engine bearing down on him. His eyes are dazzled by a light. He tries to ~~run~~ flee but cannot. When he is about to be run down, he screams and wakes up - (Jhabvala, *Howards End* 74)

Margaret and Helen, perhaps due to their differing class, are posed against Leonard in this dream, possibly indicating Leonard's fear of being an outsider. Similar to Forster, there is light imagery at play here. The 'brilliant sunshine' and dazzling light may be connected to the Schlegal sisters and the world they belong to. By occupying this space, Leonard is perhaps reflecting his aspirations to be on the inside but this resulting in his ruin in the dream hints towards a sense of intrusion. The second dream sequence is crossed out by Ivory, however, I refer to it as it supports my reading of Jhabvala's empathy with this character. It takes place in a 'Howards End Dream Landscape': 'LEONARD has entered this landscape - when suddenly something dark and terrible overwhelms him and he screams-' (Jhabvala, *Howards End* 70). Howards End is the epitome of a space outside of Leonard's class, an idyllic place in the countryside, outside of his reach, despite his aspirations. The fact that once Leonard enters this space it becomes dark and terrible might suggest that he does not belong here. What it certainly does, as does the first dream sequence, is foreshadow his death at Howards End, ultimately brought about through his association with the Schlegal sisters. The scenes certainly evoke sympathy for Leonard and his outsider position, particularly as in both cases he wakes up screaming. Adding such insights into his character's plight and fears as an outsider, suggests that Jhabvala highlights his struggles and encourages the audience to sympathise and/or empathise with his position.

Manek and Sushila*, Madame Sousatzka* (1988)

Madame Sousatzka is example of an adaptation with a considerable alteration from the adapted novel. The book by Bernice Reubens has Madame Sousatzka as a refuge from Nazi Germany whereas the screenplay alters her background to an American with Russian parentage. It is suggested that the change in the title character's background was due to the casting of Shirley MacLaine (Brown 82). Sousatzka is an unorthodox piano teacher and her student in the novel, Marcus, and his mother Mrs Crominski, shift from being Jewish to being Indian in the screenplay. They become Manek and Sushila and it is likely that Jhabvala drew from her familiarity with Indian characters to rewrite them. The new backgrounds of Manek and Sushila are so linked to Jhabvala's experience that it seems likely this was the reason behind the new identity choices. Marcus/Manek's mother and Madame Sousatzka

have a rivalry, with both seeming to view the other as more of an outsider when they actually share this in common. One example of how this rivalry manifests is through clothing, something which, as it has been noted above, is common symbolism in Jhabvala's literature. Sousatzka buys Manek a westernised suit because she believes, 'Everything is one. The way we dress, the way we speak, the way we play; it's all connected'. To her, 'flamboyant musician[s] in the old style' are the epitome of good players and their grandiose manner is what she aspires to for Manek (Jhabvala and Schlesinger 24). However, Manek's mother's response to the suit reveals the cultural difference between them.

> SUSHILA […] is astonished, amused and then in fits of laughter. MANEK has just shown himself to her in his new outfit. He is annoyed at her reaction, tugs at his tie, flings it off.
>
> SUSHILA
> Is this her idea of how boys should dress?
> You can see she's never had any children.
>
> (Jhabvala and Schlesinger 28)

Rather than seeing Manek's suit as smart and professional, the way Sousatzka does, Sushila finds it ludicrous and ill-chosen. Her dialogue suggests that the suit is too old for Manek and the emphasis on 'she's' indicates that Sushila values herself as a mother and belittles Sousatzka and her views because she is not. The otherness of Sousatzka and her ideas provokes an element of competition for Sushila and she later buys Manek an Indian kurta. To her this may symbolise her home and heritage and create a link between these and her son who was born in England and does not have such direct ties to India. (This is similar to Lizzie's character in *Shakespeare Wallah* not having direct ties to England.) When Manek wears his kurta to a piano lesson, Sousatska's response is negative.

> MME. SOUSATSKA
> Do you remember our little talk – about the wholeness of music? It's a tradition into which we have to be absorbed totally, with our whole being?... The way we place our hands – shoulders – spine […] whatever we do, whatever we are from the outside is reflected within – here… What we read – speak – eat […] (here she touches his kurta) – in this, how can you play our music?

BOY
…I won't wear it again.

(Jhabvala and Schlesinger 61)

Sousatzka refers to a Western tradition of music, which may indicate that she is concerned with *her* idea of this tradition and anything outside of this is wrong. All cultures and countries will have different musical traditions but Sousatzka's idea of music excludes anything outside of her experience. Her view also seems to be that what is deemed outside defines the inside. Although this might be a general statement and Sousatzka uses it referring to outer life (actions and appearances) and inner life (identity), it is also indicative of her apparent view that pushing away otherness and outsiderness defines the inside. Sousatska's use of the inclusive pronoun 'our' suggests a European inside that Manek should aspire to, particularly as he wishes to play Classical music. As Novy stated of characters in Shakespeare's plays, she also associates herself with the inside in order to push others, in this case Manek and his mother, to the outside. Sousatzka makes Manek's kurta a marker of outsiderness as well as of his Indian heritage. In the rivalry with Sushila, Sousatzka pushes her and her culture to the outside, trying to manipulate Manek towards the inside she has created and away from his mother's influence. Although the rivalry between the women is in the novel, the shift in Sushila's background is drawn specifically from Jhabvala's knowledge and experience. These characters are therefore particularly clear markers of her authorial input and even more so since it was suggested that out of the various contributors working on *Madame Sousatska*'s script (including John Schlesinger, Robin Dalton, Colin Callender, Peter Morgan, Mark Wadlow), Jhabvala should write these characters: 'I also agree that all the SOUSATZKA and SUSHILA scenes should be left to Ruth' (Dalton, Letter to John).

Grace*, Mr. & Mrs. Bridge* (1990)

A significant contribution Jhabvala made to *Mr. & Mrs. Bridge* was in the development of the relationship between Mrs Bridge and her friend Grace. Evan Connell's novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969) are written as a series of vignettes, over a hundred short chapters, snap shots into the lives of the characters as they and their family grow older. In *Mrs. Bridge*, there are a series of paradoxes created: she is a bored, suburban housewife whose maid does the housework meaning she

has nothing to do, however, she does not have the time to read the books she wishes to or pursue hobbies she is interested in. Her identity is defined by being Mr Bridge's wife yet, he does not feature often in the book and Mrs Bridge hardly seems to see him. She feels incredibly lonely but has many fellow housewives in the same position as her, so-called friends and social engagements attached to them. One such friend, Grace Barron, lives within this same world but is a psychological and social outsider: she suffers depression, holds far more liberal political views than her social spheres and she struggles to follow social convention. She features intermittently within the novel, mostly in chapters exploring the peculiarity of her behaviour rather than Mrs Bridge's relationship with her. Towards the end Grace commits suicide, and in the novel Mrs Bridge's responses to this are to tell her children she may have eaten bad tuna, and in private with her other friends to explain it by Grace's unusual behaviour and outlook on life.

Jhabvala includes Grace far more in the screenplay, inserting her into scenes from the novel. In the book, Mrs Bridge takes a few painting classes alone, in an effort to secretly develop herself. Jhabvala (in handwritten versions of the scene) adds Grace to the painting class and begins their conversation with Mrs Bridge's admittance that she depends on Mr Bridge to tell her how to vote.

> GRACE
> (dryly) We do depend on them, don't we. […] what do we know? What do I know? I've never been anywhere; or done anything… Why is your Leda standing in water?
>
> MRS. BRIDGE
> So I don't have to draw her feet. I just don't seem to be able to do hands and feet.
>
> GRACE
> I'll do it for you – I'd better give her web-feet, given she's in the water –
>
> She pretends to get going on MRS. BRIDGE's canvas. MRS. BRIDGE laughingly defends her painting against GRACE's mock onslaught. They are in a playful mood but shush each other like schoolgirls as [the teacher] approaches
>
> (Mr. & Mrs. Bridge – Screenplay RPJ 6)

In keeping with the novel, Grace vocalises her bitter dissatisfaction with the lot of suburban wives. She often vocalises the thoughts that Mrs Bridge herself has but cannot quite articulate. Jhabvala adds a playful side to Grace, making her far more likeable than in the novel, and creates a sense of camaraderie with Mrs Bridge. This is one of the few moments in the script and film when Mrs Bridge appears comfortable, happy and truly connected to another human being through shared experience.

Another scene Jhabvala inserts Grace into, takes place in church on a hot day when Mrs Bridge feels unwell. In the novel, Grace is not present. Mrs Bridge whispers that she might faint to which Mr Bridge instructs her not to: 'he meant for her to wait until church was over' (Connell, *Mrs Bridge*). Rather than escort her outside, he intends for her to wait until Church is over in order to avoid a scene. Jhabvala's version of this adds Grace. In part, for some comical relief:

> GRACE surreptitiously takes out a folded crossword puzzle and begins to fill it in with great rapidity, sometimes murmuring the clues to herself […]
>
> DR. FOSTER
> Is God absent or present?
>
> He looks around his congregation in a challenging way.
>
> GRACE
> (leaning forward to whisper into MRS. BRIDGE's ear)
> I can't wait to find out.
>
> (Jhabvala, *Mr. & Mrs. Bridge* 16)

What makes Grace a social outsider is her non-conformity, which in this scene is presented positively. The contrast between her playfulness and the gravity of the minister is humorous, as is her sarcastic response to his rhetorical question. The speed with which she fills in the crossword puzzle also reveals her intelligence. Her dialogue and behaviour towards Mrs Bridge also contrasts with Mr Bridge's as the scene continues:

> MRS. BRIDGE
> […] I think I'm going to faint.
>
> MR. BRIDGE
> […] Not here! Wait till we get outside.
>
> MRS. BRIDGE
> (whispering) All right, I'll try.

GRACE
(leaning forward) Are you all right?

MRS. BRIDGE nods but **GRACE is not satisfied**.

GRACE
Do you want to come outside?

MRS. BRIDGE shakes her head. MR. BRIDGE turns around and looks at GRACE who looks back **defiantly**, then whispers again to MRS. BRIDGE:

GRACE
Come on, I'll go with you.

MRS. BRIDGE again shakes her head. She clutches the rail for support, trying hard to control herself. When MR. BRIDGE turns his head to look at her, she tries harder. But GRACE **gets up and, stepping over people's feet**, makes her way out

[my emphasis] (16-17)

Rather than the imperative and glaring that Mr Bridge sends Mrs Bridge's way, Grace's repeated enquiries are more caring and open, offering Mrs Bridge the chance to express how she feels and get help. Seeing the pressure Mr Bridge places on Mrs Bridge with his 'looks', Grace's final entreaty tries to encourage Mrs Bridge to do what would be best for her by offering her support and solidarity. The friendship Grace represents here is greatly amplified from the novel and echoes the increasing bond between Marya and Lois Jhabvala inserts into *Quartet*. However, Grace is also contrasted with Mrs Bridge in this scene, who submits to Mr Bridge's will. Instead, as the bold segments highlight, Grace is rebellious; Grace is the madwoman to Mrs Bridge's angel. This scene is also symbolic of Grace's refusal to comply with social norms: she will not keep quiet; she will happily make a scene; she will not obey a man. Jhabvala evokes empathy for Grace here because, not only is she an outsider to the community gathered in church, Mrs Bridge's refusal to accept her support and suggestion to leave also symbolises her difference to her friend. She literally and figuratively steps outside of the crowd, alone.

Stevens, *The Remains of the Day* (1993)

The Remains of the Day is another adaptation containing a character on the outside due to class. Hopkins wrote to Merchant and Ivory saying, 'I deeply regret (and strongly disagree with) Ruth's ending of the script'. He went on to explain that, 'while I agree that Harold's script is stark, he captured the ludicrous poignancy of Stevens' life. Here is a man so locked into the leit-motif of his own existence

– service. To serve is the super-objective of his life and only at the very end of the story does he realise the cost. Sitting on the bench with the man at the pier symbolises Stevens' tragi-comic life: he has become a parody of himself. […] Stevens is an anachronism and he is ludicrous' (Letter to Ismail and James). In the James Ivory Papers is a handwritten response in Jhabvala's hand. It is not addressed to anyone, simply written almost as an essay on yellow legal paper, which was often used by Jhabvala. It shows her opposition to Hopkins's view on Stevens's character and due to its forceful, opinionated nature I quote it in length:

> We do <u>not</u> see Stevens as a ludicrous character, any more than we see Lord Darlington as a ludicrous character. Both are worthy of respect given both have spent their lives in doing what they feel is their duty. Both came to the painful realization that they had been mistaken – and Darlington died! Should we leave Stevens too simply to totter off and die? He has paid the price of his mistake by losing the chance of any personal happiness: should we not leave him the satisfaction of spending the rest of his life as a butler, doing his duty? Shouldn't he be allowed to fade out of sight with some tatters of professional dignity about him? We don't want our principal character to be either ludicrous or pathetic. The final pathos is in the outward circumstances, not in his character which retains its own dignity. […] one should allow a man – who is, moreover, our hero – some redemption and not simply let him walk away from us into the sunset of a useless old age. Let his professional pride redeem him to some extent: don't let our last sight of him be of a weak, broken old man wiping away his tears with a hankie lent him by a stranger on a bench. (Remains – Screenplay – Anthony Hopkins)

The first few times Jhabvala writes 'we' are visibly replacing 'I' which she had initially used. It is unclear whether this document was ever typed or sent as a letter to Hopkins, however, if so, it would not be the first example of a letter sent by Merchant Ivory which was hand-drafted first by Jhabvala. Following this chapter's argument and presuming that Jhabvala's strong feelings towards Stevens are due to a kinship with his outsider status, this response indicates that she does not blame him for following his duty. Stevens is another example of an inside outsider, working within the house of a Lord but being subservient to him and his guests, an outsider by class. It could be argued that Stevens's 'mistake' in doing what he felt was his duty is due to his adherence to class expectations. Stevens's relationship with the inside of Lord Darlington's household was prioritised over Stevens's own life and personal

relationships. He is a perfect butler in this sense. It is perhaps the case that Jhabvala empathises with Stevens's inside-outside unbalance and thus does not see it as ludicrous but understandable due to his position. Jhabvala's authoritative tone and rhetoric clearly demonstrate her passionate opinion that Stevens should be characterised by his dignity and professional pride – the key traits of his outsider position. Jhabvala does not wish to portray Stevens as pathetic or a tragic character in himself. Therefore, her treatment of Stevens and her positive alternative ending to the adaptation suggest her authorial signature in evoking empathy with outsider figures.

Benoit/Billy and Channe, *A Soldier's Daughter Never Cries* (1998)

A Soldier's Daughter Never Cries follows Channe, a young girl from American parents born in France. She lives in Paris with her mother, Marcella, and father, Bill Willis. As such, all of these characters are outsiders in their country of residence. In addition to this, the family adopts a French boy, Benoit who later becomes Billy. The story begins with Marcella and Willis (as he is referred to in the screenplay) adopting the boy, much to Channe's disgust at an outsider intruding on her home and taking her parents' attention away from her. Benoit is an outsider in that he is put up for adoption by his birth family and he is also an outsider to his adopted family, especially as he is French among Americans. The first draft of the screenplay begins similarly to the novel with Benoit arriving at the Willis's home with a social worker. Willis asks Channe to bring Benoit's box of toys which has been prepared to welcome him. Willis cajoles Channe into delivering it, in order to give a good impression, however, 'she plunges her hand into the box almost violently and pulls out a red fire engine and thrusts it at him. CHANNE (yelling) MAIS POSE TA VALISE!' (A Soldier's Daughter – bound 1st draft 3). Channe's anger and frustration is clear through Jhabvala's verb choices, 'plunges', 'thrusts', 'yelling'. The force of these actions makes Benoit recoil into himself even further, 'clutching his suitcase' 'tighter to his chest' (3). Channe clearly views her new younger brother as an unwanted intrusion and the contrast between the children's behaviour establishes and emphasises their inside versus outside status. Channe feels such a sense of belonging that she acts out against her parents' expectations. The force of her response to Benoit suggests the power she draws from being a member of the family already.

Her 'abandonment' of the box of toys as worthless suggests she casts them out. Through their association with the outsider Benoit, she dismisses the toys as also being outside of her sphere.

In contrast, Benoit's timidity and resistance to this engagement (although this is understandable due to obvious hostility) shows how he inherently feels like an outsider. The suitcase holds Benoit's only possessions and is symbolic of his movement from home to home and a lack of belonging. By clinging to it and not engaging (for many scenes still after this) with attempts to draw him into the family, it shows how used to being an outsider he is. Jhabvala adds a scene to Benoit/Billy's early days with his new family, which suggests sympathy with his position. In the scene, Channe attacks him, unprovoked, and the nanny Candida takes her side:

> [Channe] idly makes some little pellets of mud out of a bit of mud on her shoes. As BENOIT happily "plays" the piano she throws these at him. They hit him in the back or fall on the keys. He turns around to give her a grave look […]
>
> CHANNE is trying to wrest BENOIT's suitcase away from him. He fiercely resists. Both are pushing and pulling. BENOIT kicks CHANNE in the shins. She screams and grabs his hair.
>
> CANDIDA runs in from the kitchen to separate them, and in doing so, pulls the suitcase loose from BENOIT. He gives her a smart kick in the shins as well, and she retaliates by cuffing him. But he has got his suitcase back. CANDIDA leads CHANNE away, murmuring endearment, but throwing a dark look back at BENOIT.
>
> BENOIT returns to the piano, puts his suitcase on the seat next to him, and begins to hit some notes on the keys tentatively and mournfully. (A Soldier's Daughter – bound 1st draft 5)

The suitcase is symbolic of Benoit's outsiderness. He always keeps it by his side or under his bed when sleeping. He even packs the new clothes Marcella buys for him into the suitcase, ready and expecting to have to leave ('When I go, can I take the clothes and trucks with me?' [6]). The suitcase and its contents are all Benoit belongs to and vice versa. Thus, for Channe to attack him in this way, not understanding his behaviour towards the case and disliking it for simply being different, is particularly cruel. To add to his exclusion, when Candida intervenes, she also tries to take the case and does not share any endearments with him. Coming from an adult, this seems especially unfair and in a later scene she prays to God that the Willis's will not adopt any more brothers (7). These additions

emphasise his sense of not belonging in the family and generate sympathy for him at his cruel treatment. The final shot suggested in the above scene also evokes sympathy as it focuses on Benoit alone, with only his suitcase, playing melancholy notes.

Similar to Jhabvala amplifying Leonard Bast's outsiderness in *Howards End*, the screenplay for *A Soldier's Daughter Never Cries* emphasises the Americanness of the Willis family which already exists in the novel. Lines such as, 'We'll make an American out of you yet' (Jones, *A Soldier's* 100) and 'I want you kids to be real Americans' (107) show how much of their culture the Willis's bring with them. The screenplay heightens the sense of their connectedness to America despite living in Paris. For example, the Willis's community poker nights use American dollars (A Soldier's Daughter Never Cries – First draft 7) and a montage sequence is added depicting Benoit's Americanisation leading up to his name change. A line from the novel is transferred from a family friend to Willis, 'At the zoo – WILLIS leaning over the fence and shouting "Yankee go home!" to the American buffalo there' (10); 'At the movies – they watch an American cowboy movie' (10); 'At the Flea Market – BENOIT buys a cowboy hat and pair of toy pistols in a belt' (11); 'In fancy restaurants like the Lido Club on the Champs Elysees where they eat hamburgers' (11). Although they are in Paris, the family's tastes seem rooted in America and Benoit absorbs this, buying cowboy attire after visiting the cinema. Jhabvala notes that during the sequence, 'BENOIT speaks a mixture of French and newly learned English. He is learning fast and the others rarely speak to him any more in French' (11). This shows how much French culture is outside of family life to them and despite Benoit's origins, he is quickly indoctrinated. In the scene that follows, the family are out at dinner consuming French food when Willis notes how awful 'Ben-wa' sounds in English and offers Benoit the possibility of changing his name (11). Channe dislikes the attention Benoit receives and says, 'He doesn't know. He can't even eat snails, look' (12). Paradoxically, here Channe mocks him for not eating French cuisine the correct way and this indicates her complex status as an inside outsider. Like Lizzie from *Shakespeare Wallah*, Channe is a foreigner in her country of origin; she speaks French fluently, better than her parents, and is incredibly familiar with French

culture. These scenes mark Benoit's transition to becoming an outsider from France and insider with the Willis family, although, like Channe, he is both insider and outsider to America and France.

Not long after this sequence (and this scene is taken from the novel) Benoit packs the clothes he arrived in in his suitcase and hands it to Willis. He then proclaims, '(in French) I want to call myself little Bill' (A Soldier's Daughter Never Cries – First draft 14). This is a symbolic moment for Benoit, now Billy. By letting go of his suitcase, he acknowledges that he belongs within the family and his choice of Willis's first name cements this. It is interesting that the parenthesis in the screenplay specifies him saying this in French as it indicates the transition, being in between names in that moment (from here on the screenplay calls him Billy), and being connected to his French roots by language but his new family through his name choice. His Americanisation continues from here. As in the novel, he expresses a preference for American food for his lunch, saying, 'I look like a Frog with that baguette' (34). This dialogue added in the script suggests his distaste for appearing to be French and his denouncement of being French himself. Again, like the novel, Billy refuses to learn to read or write in French and his school believes him to have learning difficulties. The Willis's send him to a child psychiatrist where Billy says, 'I'd rather live in America' (Jones 160; A Soldier's Daughter Never Cries – First draft 20). It is decided that he is having an identity crisis and it is recommended that he move to an American school.

The screenplay adds to these elements of Billy's Americanisation, emphasising his need to feel like an insider. In the novel, Channe notes that she could imagine her father and brother dressing up in their cowboy gear to watch films and in the screenplay, Jhabvala realises this: 'WILLIS and BILLY are watching a John Wayne movie on television. […] WILLIS has on a cowboy hat, cowboy boots, and a gunbelt with real pistols. BILLY too has on a cowboy outfit' (A Soldier's Daughter Never Cries – First draft 15). The film they watch is dubbed in French and Willis shouts at the screen, 'Don't ask for the fuckin' <u>vin rouge</u> – say REDEYE, you assholes!' (16). This indicates Willis's reluctance to integrate properly in France or at least his strong sense of where he belongs. Being an outsider in Paris does not

seem to cause Willis to become a chameleon, the way Jhabvala described herself. He is more akin to Ma from 'The Temptress' or Esmond from *Esmond in India,* refusing to release their connections to a place outside of where they are. Adding dialogue such as Willis's here, makes it easier to empathise with Billy and understand why he too shuns French culture and embraces everything American. Like Esmond, Willis does not embrace the binary of home/away. He too surrounds himself with cultural referents from home and has a tendency to shout about reminders that he is away. Just as Gulab becomes an outsider in her own home, so does Billy. His French identity clashes with Willis's exaggerated Americanness, meaning Billy tries especially hard to fit in.

The screenplay also adds moments where we are reminded about Billy's outsiderness. After he is proclaimed 'learning disabled' by his French school, Marcella's friend jokes, 'you can always send him back, ha-ha' (A Soldier's Daughter Never Cries – First draft 19) -- a cruel comment likely to evoke sympathy in the audience but equally acting as a reminder that people outside of the family do not view him as an insider. His is a complex position and as Novy indicated above, not fixed but dependent upon the inside his is compared to. Outsiderness is in the eye of the beholder. Another example of the screenplay encouraging empathy with Billy can be found in the addition of his birth mother seeking him out. In the novel and script, Billy's school mistakes him for a child in need of the free lunch scheme because he comes to school without lunch every day. When questioned by Marcella, he explains that he gave his baguettes to a homeless person on his way to school. In the novel, Billy cites his main reason as not liking the lunches Candida makes for him, whereas in the screenplay a more sympathetic side of him is portrayed:

> BILLY's MOTHER is sitting in her car near the Metro from which BILLY will emerge on his way to school. She sees him […] go up to a filthy old CLOCHARD who is sitting nearby […] BILLY gives the CLOCHARD his package of sandwiches. […] As BILLY walks on, BILLY's MOTHER cannot resist following him in her car and then beckoning to him. He comes over to her.
>
> BILLY'S MOTHER
>
> Why did you do that?
>
> BILLY

(shrugging) He can't eat the food in the soup kitchen. They put too much salt… Is this a Porsche?

She is driving a very smart car. She shows him its interesting features and he admires them, while comparing them (unfavourably) with those in his father's American car.

(A Soldier's Daughter Never Cries – First draft 31-32)

This additional scene shows that Billy has got to know the man well enough to know his dietary requirement. Billy appears to be more understanding and have more pathos for another outsider than he does in the novel. Whilst talking, albeit unknowingly, to his birth mother, his Americanisation is again referred to with him preferring American cars. This is poignant here as he repeats his almost-mantra of 'American is better', applauding his adopted nationality to the one person to whom normally he would never be an outsider. In order to avoid being an outsider to Americans, he makes himself an outsider from his French heritage and it is interesting that this idea is suggested in a scene with his birth mother.

Conclusion

This thesis and this chapter in particular focuses on tracing Jhabvala's voice in her films because 'for many people in a nondominant situation, who is speaking does matter' (Staiger, 'Authorship' 49). Therefore, Billy is one of several outsider characters that have a complex relationship with inside and outside, proving that the position is not fixed but flexible. The subtle changes and additions in the screenplay evoke more sympathy for Billy as he is bullied by Channe and Candida, and empathy for his 'identity crisis'. His outsiderness is highlighted more so than in the novel and his steps to become an insider are more clearly outlined. The representation of Channe also portrays her as a character balancing on the line between insider and outsider in a similar fashion to Manek from *Madame Sousatzka* and Lizzie from *Shakespeare Wallah*. The more positive portrayal of Billy's character as caring is similar to Jhabvala's view of Stevens from *Remains of the Day* as being dignified and far from pathetic or ludicrous. This perhaps suggests an allegiance to those on the outside. The ways many of these adapted characters are presented share similarities with outsider characters in Jhabvala's

original work, such as clothes being a symbolic marker of difference and experiences from Jhabvala's own life being drawn from to develop the character.

To conclude, being an outsider was a position Jhabvala felt empathy with. She considered herself an outsider in her own life due to her disinheritance from Germany and repeatedly being a foreigner in the countries she lived in. She also kept herself to outside of her film career. The complexities of outsiderness is explored throughout her body of original work, including her novels, short stories and original screenplays. She examines outsider characters of a broad range such as gendered, social, psychological, racial and cultural. As part of her exploration of this theme, she considers the flexibility of the outsider position and its positives and negatives. When it comes to adaptations, archival research of screenplays and correspondence draw out her authorial contributions despite these written documents being perceived as being outside of film and despite Jhabvala attempting to bury her authorship, as with the *A Soldier's Daughter* pseudonym. When adapting outsider characters, Jhabvala's representations seem to emphasise their plights and evoke sympathy and empathy through additional scenes and dialogue. She also celebrates outsiderness, adds moments of mobility and, finally, she is seen to draw from her own experiences when rewriting them. Even though she might author from the outside, Jhabvala's stamp can clearly be found in her treatment of outsider characters in adaptations.

5. Screenwriting, Adapting and Reincarnation: Jhabvala's Self-Adaptations

Ruth Prawer Jhabvala: Not my favourite occupation, really, to adapt your own novel.

Richard Vetere: […] 'cause you've done the story already.

Jhabvala: You've done it, yes, exactly.

(Writers Guild of America East)

Jhabvala expresses a sense of completion in relation to her novels and indicates her reluctance at revisiting and adapting them. This may account for why, of her numerous novels and short stories, only two were adapted by Merchant Ivory: *The Householder* and *Heat and Dust*. Another two, *Three Continents* and 'How I Became a Holy Mother', were considered but did not make it to film. Jhabvala's outlook on self-adaptation correlates with the strand of thinking in adaptation studies that 'good' literature cannot be successfully adapted: 'good book = bad film, bad book = good film' (Cartmell, '100+ Years' 10)[11]. The suggestion is that good literature is perfect and complete as it is; there is nothing left to say. This may ring true for authors of source texts however adapters, by the very nature of their work, have more to add. A dialogic approach encourages a consideration of adaptations' successes based on their responses to source texts. In other words, adapters have more to say otherwise there would be little point in adapting. This notion complicates the relationship between self-adapters and their own source texts, particularly for self-adapted screenplays. As several critics have noted, the transition from screenplay to film can be viewed as adaptation: 'Even non-adaptation fiction films adapt a **script**' (Stam, 'Introduction' 45); 'Since virtually all feature films work from a pre-existing written text, the screenplay, how is a film's relation to its literary source different from its relation to its screenplay?' (Leitch, 'Twelve Fallacies' 150). It follows that the filmmakers who use (or

[11] Cartmell does not enforce this maxim but highlights how it has perpetuated due to the 'dominance of classic adaptations to adaptation studies and the elitism' of the field (10).

adapt) a screenplay, respond to it. As noted in Chapter 1, the conversation metaphor encourages us to view screenwriting and adaptation as discussions about how a particular story can be told. It also makes 'room for other participants' (Cobb 12), meaning that if Jhabvala had little to add to her completed novels, Merchant Ivory Productions (MIP) would likely have something to contribute.

For many authors, the idea of filmmakers rewriting their novels is unsettling. As Ken Kesey strikingly comments on the adaptation of *One Flew Over the Cuckoo's Nest*, it is 'like finding out you signed something long ago permitting your child to be raped' (qtd. in Messenger 131). This dislike of change is of course evident in adaptation study through fidelity discourse and its terms which, Stam remarks, carry charges of opprobrium: '"infidelity," "betrayal," "deformation," "violation," "vulgarization," "bastardization," and "desecration"' (*Literature Through Film* 3). There is a fear of the intrusion and interpretation of others, of the loss of authorial control and consequently of the story's potential ruin. When considering the polarised ideologies of fidelity criticism and screenwriting manuals, this fear is perhaps warranted. Screenwriting gurus give advice on adapting which would likely appal authors: 'Many novelists are weak story-tellers, playwrights even weaker […] **Be willing to reinvent**' [my emphasis] (McKee 368); 'What *is* the fine art of adaptation? Answer: NOT being true to the original' (Field 334). A perceived solution to this threat of reinvention is for novelists to write their own screenplay adaptations. In response to the disappointment of many authors whose work has been adapted to film, James R. Messenger suggests 'the answer may be for writers to make the film version of their own work' (134). The supposition is that there is a greater chance for the source's author to retain control and circumvent reinvention. To an extent, this is true. As Jack Boozer notes, 'It is the screenplay, not the source text, that is the most direct foundation and fulcrum for any adapted film. [..] it guides the screen choices for story structure, characterization, motifs, themes, and genre,' and indicates what of the source will be included, 'altered or invented' ('Introduction' 4). Thus, as the interim step in adaptation and as the text most directly adapted to film, the screenplay offers opportunities for retaining authorial control, as explored below. Novelists-turned-screenwriters remove one voice threatening to rewrite their work but not all. Filmmaking is inherently a

collaborative medium with directors, producers, actors, editors and more constituting the Screen Idea Work Group (SIWG) and therefore gaining (differing degrees of) power as adapters, interpreters and (re)writers. A film's authorship is shared and consequently the self-adapting screenwriter is unlikely to entirely neutralise the threat of adaptation.

A Reincarnational Concept of Adaptation

To counter this view of adapting as a threat (whether it be a screenplay or a more conventional source text), I propose we view adaptation in a more productive light, developing Kamilla Elliott's 'Incarnational Concept of Adaptation'. It is worth first mentioning that Elliott posits six concepts of adaptation, acknowledging from the outset that they are not necessarily 'theoretically viable or empirically proven' (*Rethinking* 221). She establishes how adaptation is unsuited to critical theories and consequently how her concepts offer a means of discussing the perceived interaction between texts. Her incarnational concept is '[p]redicated on the Christian theology of the word made flesh, wherein the word is only a partial expression of a more total representation that requires incarnation for its fulfilment, it makes adaptation a process of incarnation from more abstract to less abstract signs' (235). As it stands, incarnation is an ideal way of conceiving adaptation from screenplay to film: 'words, which merely hint at sight, sound, touch, taste, and smell, tantalize readers into longing for their incarnation in signs offering more direct access to these phenomenological experiences' (Elliott, *Rethinking* 235). The screenplay, as Pier Paolo Pasolini puts it, is a 'Structure that wants to be Another Structure'; it is designed to be made flesh. Elliott's focus here is on literature-to-film adaptation, meaning the application of this model is limited. In novel-to-screenplay adaptation words do not find incarnation in more concrete images and sounds. Elliott also notes the satisfaction of the realisation of the novel but equally how it disappointingly pins down the transcendental. The signifier (novel) loses its opportunities of interpretation through incarnation in a more concrete signifier. The key here is that although it is realised in a new, circumscribed form, the adaptation is also considered to be a signifier, according to Elliott: 'in this context of adaptation the transcendental signifier seeks not a signified but another signifier that can incarnate it' (*Rethinking* 235). Thus, the concept can be applied

to all adaptations, not just literature-to-film, and it can become a perpetual cycle. A source text -- whether it is a novel, comic, film, video game or so on – seeks another form. This new form, the adaptation-signifier, can then seek a new incarnation and so on. Consequently, the incarnational concept of adaptation becomes reincarnational.

The reincarnational model demonstrates that, through adaptations, the life of a story, so to speak, continues and is developed. It is a concept already in use, by Elsie Walker for example, 'I think of words as being "alive" […] And this leads me to consider that any text might take new life through adaptation' (251). When read together, each incarnation acts as a layer constructing a bigger picture and fuller understanding of the whole of the story's multifarious life. Often adapted tales, such as *Dracula* and *Dr. Jekyll and Mr. Hyde*, allow us to trace each adaptation's additions, exclusions and developments, and how these can be understood in relation to different authors and contexts. For example, Brian Rose notes how the changing depiction of Mr. Hyde across twentieth-century adaptations reveals society's shifting attitudes towards evil. Within this bigger picture, adaptation is part of a continual process of reinterpretation and rewriting, and each reincarnation of the story is comparable to a new draft. Adapting is not a process which struggles to pin down the so-called correct meaning but one which develops a story, allowing it to grow and live on. If we view adaptation in this positive light, there is little reason for struggling to control an adaptation and resist interference. Instead, authors can embrace the creative opportunities of others' input and interpretation in giving their story new life.

A difficulty for the reincarnational concept of adaptation, and likening it to rewriting and redrafting, is defining what constitutes a new incarnation -- a problem facing those who wish to define the boundaries of adaptation. Does a new incarnation have to have a new, tangible form? Does each reincarnation need to be identified as a new singularity or adaptation? Could reincarnations include drafts and unfinished products? As Thomas Leitch concludes after reviewing the limitations of various taxonomies of adaptation, it would be more fruitful to 'defer the question of what isn't an adaptation indefinitely' because it would merely 'be imposing new disciplinary constraints on a field that may well

flourish more successfully when a thousand flowers bloom' ('Adaptation and Intertextuality' 103). Embracing screenplay drafts as adaptations and reincarnations despite their unfinished status, allows us to more closely examine adaptation as a process through accepting these intermediary texts as adaptation products. Another problem for the concept is that adaptation is not always a linear process as reincarnation suggests. Unfortunately, no one model or taxonomy can encompass all adaptations' complexities: 'the more we study adaptations, the more it becomes apparent that the categories are limitless' (Cartmell, 'Introduction' 24). As Elliott comments on her own concepts of adaptation, the reincarnational concept may be flawed but it is 'operative in practice' (*Rethinking* 135).

This chapter will practise the reincarnational concept on a smaller scale, accepting screenplay drafts as reincarnations and tracing alterations to better understand issues of authorship surrounding Jhabvala's self-adaptations. The focus here on self-adaptations is due to their blurring of the division between author and adapter which complicates traditional thinking in adaptation study. Self-adaptations also allow us to see the parallel between adapting and redrafting, particularly as Jhabvala, despite feeling her novels were finished, uses the opportunity to change them. Genetic criticism has relevancy here. Jean Bellemin-Noël, whose neologism 'avant-textes' incorporates manuscript drafts, explains that they 'are no more and no less the origins of texts than mothers are the origins of children. Of course, mothers exist *before* their children (and they all continue to live side by side)' [original emphasis] (31). From this perspective, screenplay drafts (assuming they can also be viewed as avant-textes) are autonomous texts, which can stand alongside film texts and are thereby incarnations in their own right. With a self-adapting screenwriter, a source may be viewed as a mother to screenplay children. Alongside the reincarnational concept, the fact that Jhabvala develops characters and ideas from novels to screenplays posits adaptation as part of a continued writing process, rather than one that encourages rivalry and power struggles. Although this chapter reveals the ways in which Jhabvala utilises the screenplay's potential for authorial control in some aspects, she equally opens up her novel to reincarnation, interpretation and the collaboration of other film authors.

Self-Adapting and Collaborating

Boozer suggests that resistance to collaboration is futile in his examination of *The Player* (novel 1988, film 1992) and the power struggles between its author and screenwriter, Michael Tolkin, and its director, Robert Altman (2013). Boozer recounts Tolkin's reluctance to meet Altman's request for screenplay alterations and Altman's desire to model the film on 'white jazz' ('Novelist-Screenwriter' 78), in other words, to welcome improvisation and the input of others. Although in 'most cases […] directors are taken to be the crucial creative force' in filmmaking (Wexman 9), Altman does not appear to use his power as a senior member of the Screen Idea Work Group (SIWG) for an auteurist agenda. (Arguably, this is closer to Tolkin's motivations.) Rather than fearing a loss of creative control, Altman instead, in his acceptance of improvisation, is open to others' inputs. In fact, the scenes in the film where aspiring screenwriters pitch movie ideas were improvised and the film's ending stemmed from a suggestion made by the lead actor Tim Robbins. Despite Tolkin's initial resistance, Boozer notes that he 'does recognize the upside of collaboration, commenting finally in our interview, "I think people were seeing the movie I wanted it to be, not the movie I thought it was[...]"' (83). Perhaps this suggests that fidelity to Tolkin's vision was less valuable than the creativity and new input offered by his collaborators. Indeed, Linda Hutcheon dismisses infidelity as a marker of unsuccessful adaptations, instead blaming 'a lack of creativity and skill to make the text one's own and thus autonomous' (20–21). Applying this to self-adaptation complicates matters: a self-adapter cannot make a text their own again. It already was theirs and still is as far as their adapted screenplay. Therefore, a successful film adaptation possibly depends upon a novelist-turned-screenwriter encouraging the creativity of those to come and enabling them to make their own contributions. Reincarnation requires new blood.

There is evidence in Jhabvala's self-adapted screenplays that she welcomes new blood for reincarnation and new contributions. As previously mentioned, Jhabvala's awareness that screen

writing[12] does not finish with the final draft of the shooting script aligns with Steven Maras's concept of 'scripting' (2). Under the concept of scripting, performance and production too are accepted as equally a part of the writing process, something reflected in Jhabvala's understanding of editing as an extension of her writing role. An example of scripting during these latter stages of filmmaking can be found in *The Householder*. *The Householder* was Jhabvala's fourth novel and the first screenplay she wrote for MIP. Set in India, it follows Prem as he settles into married life with Indu and learns to deal with the responsibilities of being a householder. The film's flashback structure is due to the editor, Satyajit Ray. He suggested the film start with the scene where Prem attends a wedding and explains his experiential wisdom about marriage to the young groom. Ian MacDonald states that, '[s]creenwriting is about ideas, not as separate from the job of realising them as screenworks, but alongside that process' (*Screenwriting Poetics* 225-226). The generation and moulding of screen ideas takes place in the initial pitching and screenplay-writing process, as well as during filming and editing. MacDonald uses a painting metaphor which encapsulates this, 'different layers may add something new, or re-instate something, but equally may obscure something else, as palimpsest' (*Screenwriting Poetics* 219). The screenplay, therefore, is one of many layers (or reincarnations) and an early one at that. Jhabvala's screenplays suggest that she is aware of this and even that she sets the foundation for the layers of writing to come.

In interview Jhabvala is open to scripting: 'I *welcome* changes. Sometimes an actor will spontaneously put in something of their own. That's the most wonderful gift they can give a film. I hate for the script to be considered set in stone' [original emphasis] (qtd. in LoBrutto 144–45). Although improvisation may be deemed 'the scariest of all hazards' for a screenwriter (Tolkin qtd. in Boozer, 'Novelist-Screenwriter'), Jhabvala's screenplays often seem to encourage it, for example in *Heat and Dust*. *Heat and Dust* tells two stories, one framed by the other. The first, set in the 1920s, follows Olivia, a newlywed wife who has moved to India to live with her husband, Douglas. She suffers

[12] Here I follow Steven Maras' separation into two words as it 'can refer to writing not *for* the screen, but *with* or *on* the screen' (1-2).

from the boredom of being a restricted, British housewife in a colonised country and is seduced by the local Nawab. This story is framed by the novel's narrator, Olivia's step-granddaughter, who discovers letters from Olivia and moves to India to discover more about the suppressed, scandalous history of her relative. Taking place during the former timeline, the following extract derives from a dinner party scene which takes place at the Nawab's palace:

> The NAWAB is all courtesy, charm and gallantry to his guests as if entertaining them is the greatest pleasure and privilege he has ever known. We might hear him say something to that effect to the LADY on his right: "This is a most memorable day for us and we can only hope that we are not disgracing the name of hospitality." "Oh, my dear Nawab, everything is just too perfect." "You are kindness itself." etc. (Jhabvala, *Heat and Dust,* Unpublished screenplay 29)

The optional 'might' leaves filmmakers to decide whether there is any need for dialogue to convey the Nawab's air of humility and it also suggests an understanding that the choice of actor could affect how well this can be performed. Additionally, it demonstrates a relinquishing of control; the decision is left to be made by someone else. Once it has been decided upon, *what* is said is also left open for discussion. The vague phrase 'something to that effect' implies indifference to what specifically is said. Also seen here, and throughout Jhabvala's screenplay oeuvre, is 'etc' closing the dialogue. Although Jhabvala does give examples of what could be said, I suggest that this is to still be optional because it is not formatted as screenplay dialogue. Referring to Claudia Sternberg's distinctions of the 'scene text' and the 'dialogue text', the latter is formatted to sit in the centre of the page so the aforementioned scene would have appeared as follows:

> The NAWAB is all courtesy, charm and gallantry to his guests as if entertaining them is the greatest pleasure and privilege he has ever known.
>
> NAWAB
> This is a most memorable day for us and we can only hope that we are not disgracing the name of hospitality.
>
> LADY
> Oh, my dear Nawab, everything is just too perfect.
>
> NAWAB
> You are kindness itself.

Because Jhabvala does not format her suggested dialogue as such, I posit that she intends it to be merely that: a suggestion. This would then leave it for the 'scene text' which Sternberg divides into the modes of description, report and comment (72-3). The latter explains, interprets or adds 'to the clearly visible and audible elements' (Sternberg 73). This optional dialogue could fit the report mode as it deals with 'events and their temporal sequence' (73) -- in this case when they happen might be never. However, I am inclined towards comment mode due to this being a note additional to the events that definitely take place in the screenplay world. It is also *speaking to* the filmmakers, in a sense, rather than simply reporting what is to take place. This demonstrates that Jhabvala's screenplays are positioned in conversation with her collaborating filmmakers.

The next example of encouraging improvisation comes from the unmade adaptation of *Three Continents*. Its story follows twins Michael and Harriet who are due to come into a significant inheritance and are consequently courted by a world movement. They both pledge their inheritance to the movement and Harriet falls for its leader, Crishi. In a scene featuring the twins' Aunt Harriet, dialogue peters out similarly to the Nawab's: 'Oh I guess you're saying that we're all very old. But I'll tell you something, young man, I think you're very young …' Afterwards in the comment mode Jhabvala adds, 'Etc. – as much as needed, keeping Aunt Harriet as the center piece' (Three Continents – Screenplay Part 1 31). Jhabvala's characterisation is clear: Aunt Harriet is a force to be reckoned with and should dominate the scene. However, the means of achieving this portrayal is left open. Jhabvala often writes something similar to, 'As much or as little as needed,' relating to dialogue in her screenplays. It indicates the unknowability what will work on screen until it is there, implying that Jhabvala's experience may have taught her this. It suggests that what the filmmakers need is likely to shift and be influenced by the various factors involved in filming. These examples demonstrate a relinquishing of control with Jhabvala opening up moments to improvisation and creative input from actors. Both examples finishing with 'etc' potentially open these moments to improvisation from the actors, leaving them chances for creative input, opportunities for writing through performance.

A common feature of Jhabvala's screenwriting is her inclusion of options, indicating an awareness of how her screenplays will be used by subsequent filmmakers. In *The Householder*, there is a scene where Indu reminisces to her neighbour about living with her mother. When she starts comparing that life to married life, 'She trails off sadly. Perhaps there are even tears in her eyes' (43). The conjunctive adverb 'perhaps' offers a choice for the actress and/or director in whether this visualisation of her sadness is wanted. It also suggests an awareness of how casting will affect the performance of the scene; the actress may not be able to achieve this. Jhabvala often uses open modal verbs to create this sense of the screenplay being open to multiple possibilities. For instance, in *Heat and Dust* when Douglas leaves for work, Jhabvala writes: 'OLIVIA waves goodbye, and watches him ride away (He might call that he will be back for tiffin)' (*Heat and Dust*, Unpublished screenplay 11). The modal verb 'might' and parentheses create a tentative tone, indicating that this could be an early draft. It seems that Jhabvala views her screenplays as suggestions, the beginnings of a dialogue, befitting MacDonald's view that scripts propose, 'What if we do this? (*Screenwriting Poetics* 17).

In *Three Continents* she appears to anticipate editing: '[t]he [f]ollowing scenes could be inter-cut, or inter-related – i.e., the Rawul sort of taking possession of the house, and Rodman weeping for the loss of it' (Three Continents – Screenplay Part 1 32). In *How I Became a Holy Mother* Jhabvala rather tentatively suggests dialogue – 'MATA-JI might reprove the COUNTESS – e.g., that she is arranging [the photograph subjects] wrongly' (How I Became a Holy Mother – Bound Script 65) – and a possible camera shot: '[p]erhaps we see KATIE breathing on a flower and giv[ing] it away to a girl who receives it like a sacrament' (65). These examples create a sense of the screenplay as an example for how the story might be adapted and an offering that it is open to others' opinions for development. Ivory, for instance, may have discarded the shot of Katie or replaced it with another as it unfolded on set. The actress playing Mata-Ji could have decided on another criticism or believed that a cold, hard stare would better fit her interpretation of the character. Of course, such decisions and changes happen to many scripts, as the author James Jones notes, '[e]ven if you have approved a script, the director can, and generally does, change it all around [...] during the actual shooting' (qtd. in

Messenger 130). No matter how much involvement the author maintains in their novel's adaptation, others' changes and interpretations will be made. Rather than ignoring or resisting this, Jhabvala's screenplays seem to expect it. Her screenplays acknowledge their existence in a collaborative, developmental process: an incarnation open to reincarnation.

Another occasion where Jhabvala seems aware of collaboration to come, can be found in her mode of description. She depicts the 1923 desert landscape in *Heat and Dust* as having 'nothing but sand and shimmering heat, thorn trees, vultures, an occasional skeleton of an animal or of a crumbling monument' (*Heat and Dust* Unpublished screenplay 42). The list of noun phrases connotes a wild, barren, uncivilised landscape but rather than describing the setting in such a literary (potentially unhelpful) way, Jhabvala suggests concrete images that the film can use to create such an impression. The simple conjunction 'or' provides an option and indicates that the list is impressionistic rather than prescriptive. Of course, the counter argument to using concrete images may be that the author is trying to specify and restrict the look of the scene. Jhabvala's inclusion of figurative language in the descriptive mode suggests that her agenda is not to restrict interpretation of her screenplays. *The Householder* screenplay describes Indu 'lying on the bed, as still and stony as a figure on a tomb' (Photocopy 55) and likewise, a London flat featuring at the beginning of *Heat and Dust* is described as 'tastefully furnished in a somewhat cold way – and nothing new has been added for at least twenty-five years, so it's a little seedy looking, like an old man's wardrobe is often seedy, even though of good quality' (*Heat and Dust* Unpublished screenplay 7). The decidedly literary techniques of adjectives, adverbs and particularly similes indicate that these descriptions are open to readings much like the Incarnational Concept of adaptation; these techniques are 'transcendental' signifiers that the filmmaker's realisation will make 'flesh'. Rather than writing only what can be seen on screen (Indu is lying still on the bed), the imagery allows for individual readings and recreations of these screenplay moments on film. The actress can interpret Indu's level of detachment from the stony, tomb figure and set designers can tackle the practicalities of procuring a tasteful yet seedy mise-en-scène. The freedom is there in the screenplay for filmmakers to make their own contributions to the adaptation.

Jhabvala's use of the comment mode suggests that she is aware of the needs of her collaborators. According to the screenwriting manuals, the comment mode should not exist: 'Film is a visual medium […] it deals in pictures, images, bits and pieces of film [...] A screenplay is a story told with pictures' (Field 10). The expectation is that the scene text will reflect the experience of watching the final film thus it will deal only in visuals and sounds. As screenwriter Ronald Harwood states, 'you should only write what you will see on the screen'. This is perhaps a traditional way of thinking and it is certainly a rule which Jhabvala does not adhere to. In *The Householder*, Indu joins Prem at a work dinner. The other wives in attendance eat little and do so delicately however, Indu, unaware of this convention, eats plenty and hungrily. Only at the end of the scene, 'does she become aware of the terrible social blunder she has committed' (*The Householder*, Photocopy 39). A similar example of Jhabvala's rule breaking can be found in *Heat and Dust* when Olivia is left alone after Douglas has gone to work: 'The SERVANTS are shutting all the windows – Rattle, Bang! Slam! – and lowering the blinds, so it feels as if she is shut up in a box' (Unpublished screenplay 711). The latter clause and aforementioned example from *The Householder* are both written in the comment mode because they give information additional to visuals and audio. Instead they deal 'with the internal life of someone, the character's thoughts, feelings, emotions […] occurring within the *mindscape* of dramatic action' (Field 323), all of which Field associates with the novel. Jhabvala including the comment mode could thus be blamed on her novel and short story writing. The teaching suggests that screenplays are not the place for such character insights. However, if we consider that the first (and often sadly the only) readers of the screenplay are filmmakers *not* the film audience, such additions should not be considered out of place. Knowing exactly Indu's thought processes and Olivia's emotions can help the actresses better understand their characters and how to perform them. Understanding that Indu's behaviour is a social faux par will help the director and editor to ensure that this culturally specific element of the story is made clear in the filming and editing. The box imagery would aid set designers and cinematographers by suggesting how the room in this *Heat and Dust* scene could be designed and

shot. Such suggestions, however, are arguably on the borderline of exercising influence, as explored below.

Whether intended for helping actors or not, there are useful character insights to be found in *The Householder* and *Heat and Dust*. This may be because of Jhabvala's novel-writing and particularly because these are self-adaptations; she will have already invested in and developed the characters she created. *The Householder* screenplay includes more insights into Indu's character than the novel, for instance: 'Indu is alone at home, bored and despondent' (Photocopy 28). The reasoning behind such additions will be discussed below, however such an explicit declaration of Indu's emotions (non-visual thus not-allowed) is undoubtedly useful for the actress. Following Harwood's earlier assertion, this line should have utilised the report mode to indicate her boredom: 'Indu is alone at home. She sighs heavily and stares blankly into the distance'. This is only what you would see on screen. However, recreating the process of interpretation the audience experiences (seeing this behaviour and decoding the signs as boredom), seems unnecessary for the screenplay. It also prescribes the actor's exact movements. As Jhabvala has written it, the license is there for the actress to perform these emotions as she sees fit.

A slightly more restricted example is found in *Heat and Dust*. The screenplay shifts around narrative events from the novel, beginning with the disappearance of Olivia and then using flashback to tell the events leading up to it. When her husband, Douglas, realises Olivia has left, Jhabvala writes: 'As this feeling grows, he might sink on to the bed and hide his face in his hands. If so, it is the one time in the film that he is seen to give way, and to break, and if he breaks, then it is a sudden, overwhelming and terrible grief' (*Heat and Dust*, Unpublished screenplay 5). This is another example of Jhabvala's use of open modal verbs; the optional 'might' leaves the subsequent filmmakers, in this case most likely the director James Ivory, the choice for whether Douglas reacts in this way. She posits it as a suggestion, the beginning of a discussion between those involved in development of how to adapt the story. However, we do get a disclaimer in this instance, which does not appear often in Jhabvala's screenwriting. 'If' the director/actor does decide to have Douglas succumb to his grief,

Jhabvala specifies how it must appear and limits its occurrence to this time only. Although we have an option here, Jhabvala defines the parameters of how it should be interpreted. She clearly has a specific idea of this character, the groundwork of which is established in the book. Douglas is steady. He is the epitome of a 'Keep Calm and Carry On' British gentleman so to have such an outburst at the beginning of the film could potentially establish a different impression of him. Jhabvala makes it clear to the readers (Ivory, the actors and crew) that this is unusual behaviour for Douglas and that his general temperament is not to be judged on this scene. This is vital information for the actor who is gaining a sense of his character through the screenplay, again indicating an awareness of the actors' needs. However, the repetition of 'if', definitive article 'the' and limiting modifier 'one' all create an authoritative tone. Jhabvala walks a fine line between openness and control.

Self-Adapting to Retain Control

Her novel writing could be the cause of these attempts at retaining control. Although it can be utilised to open the adaptation to collaborative scripting, the comment mode equally falls into the realm of authorial voice. The aforementioned imagery of Olivia being 'shut up in a box', in its helpfulness, could not only suggest ideas to set designers or cinematographers, but also steer their choices. Another instance of this is apparent when Olivia attends a production, at the end of which 'Everyone stands up as the BAND begins to play "God Save the King." It is immediately followed by the national anthem of Khatm (probably composed by some English bandmaster who had been in India too long)' (*Heat and Dust*, Unpublished Screenplay 10). The addition in parenthesis at the end is unquestionably in the comment mode and begs the question: why is it there? It cannot be filmed but suggests how the Khatm anthem may sound and establishes a humorous tone to the scene. Sternberg argues that there is much implied in screenplays in the way of anticipating 'directorial input' (231) and how events will be presented on screen. Jhabvala influences her readers (the filmmakers) to interpret this meeting of cultures as comically unequal – a comment on the British Raj's rule. Although the line cannot be directly adapted, its influence is evident on-screen. In the film, Indian musicians in red,

military uniforms play clarinets and trumpets to an accompaniment more reminiscent of a European march than an Indian anthem. The camera pans along the line of musicians as the British National Anthem plays, focusing solely on the music. However, during what is presumably the Khatm anthem, various shots of attendees at the event occupy the screen, such as Olivia surreptitiously spitting out Indian food to the amusement of the Indian ladies watching. Khatm's anthem is unannounced, in the background of comical cultural clashes and Britons rejecting Indian culture.

As well as tonal register, another way in which Jhabvala's screenplays steer adaptation is through characterization. Despite claiming in interview that her screenplays gave no direction to actors (seen in Chapter 2), Jhabvala often uses parentheses to specify characters' movements or their delivery of dialogue, as seen in *How I Became a Holy Mother*:

> COUNTESS
> (very slowly and deliberately)
> Do you think – for me – there can ever,
> ever be anyone except you?
>
> After a pause:
>
> MASTER
> (quite seriously)
> You really shouldn't make these
> declarations.

(How I Became a Holy Mother – Bound Script 12)

Jhabvala explicitly states the desired tone and pacing, evoking a clear sense of the Countess' intensity and the Master's disapproval. Similar examples can be found in *The Householder*, which follows young schoolteacher, Prem, as he acclimatizes to work and married life. An experienced teacher, Mr. Chaddha, admonishes Prem in front of his students, which Prem complains about later. Jhabvala describes Mr. Chaddha's reaction as 'panting and puffing up and down like a heated little engine'. He then says, 'I shall lay the whole case before the Princple. I will have justice!' (Sc 14 A)[13]. The simile creates a striking impression of Mr. Chaddha's hubris and indignation, suggesting he sees the

[13] Original screenplay drafts for *The Householder* do not feature in either The Ruth Prawer Jhabvala Papers nor The James Ivory Papers, however, certain pages of the script appear to have been stuck into Ivory's notebooks. The pages are not necessarily numbered but scene numbers often head a page.

complaint of a less-experienced teacher against him as audacious. Sternberg argues that there is much implied in screenplays in the way of anticipating 'directorial input' (231) and how events will be presented on-screen. This visualization guides the actor's (Harindranath Chattopadhyay's) portrayal of the character and, alongside the aforementioned parentheses, suggests Jhabvala takes the opportunity to direct her characters' representations on-screen. Perhaps unexpectedly for screenplays, (certainly outside of screenplay teachings), Jhabvala's include moments which appear to expect filmmakers' collaborative input, which is particularly significant in the case of self-adaptations. More expected, is the fact that Jhabvala uses the opportunities of self-adapting to attempt to retain control in some areas. What this indicates is that she does not fear collaboration and reincarnation, and that the issues she exercises authorial influence over are of particular importance to her.

Self-Adapting as Rewriting

Although Jhabvala strives for fidelity to an extent (as seen with Douglas's characterisation), she also uses self-adaptation as a chance to rewrite her novels, befitting a model of reincarnation. Conversely, her outspoken opinion on self-adapting suggests she views the process as a nuisance rather than such an opportunity, as indicated in this chapter's epigraph. Self-adaptation complicates adaptation theory such as Hutcheon's notion that 'adapters are first interpreters and then creators' (18). When returning to their own work, it is unlikely that interpretation is needed for authors to decode their own meanings. Rather, they reconnect with ideas they had in the past and approach them again, bringing new experiences, new values and new influences gained in the interim. Faced with this definition, a self-adapter would not be able to create a new adaptation because there has been no process of reinterpretation. Adapting here is closer to the experience of redrafting. Typically, we expect the differences to be developmental as redrafting works towards a "perfect" final version. Under the reincarnation concept, a final perfect version will never be reached. It is a perpetual cycle of signifier finding a new signifier and so on. Each reincarnation will reflect its authors' subjective ideas of perfection so the ideal adaptation is impossible to achieve for everyone. A popular assumption is

that a novelist's adaptation of their own work would be the ideal, faithful adaptation. However, viewed as redrafting, adapting would make it impossible to re-reach perfection. Between the publication of her novels and her adaptations, Jhabvala's ideas and experiences will have changed and thus the original will no longer be as complete.

Thus, self-adaptation allows authors to redraft and develop ideas. A significant development Jhabvala makes to her stories is to the presentation of female characters and relationships. *The Householder* film, for example, evokes more empathy and sympathy for Indu. Prem is the focaliser of the novel, meaning that the primary focus is on his frustrations and anxieties of married life. Another example is at the beginning of the novel: 'Indu yawned, rather loudly, which irritated Prem. [...] Once or twice he had heard her very quietly sigh. That too had irritated him' (8). Although Indu's yawns and sighs hint towards her boredom or restlessness, the emphasis, through repetition, is on the effect this has on Prem. After an argument with Indu, Prem 'felt so alone and lonely, shut up in this small ugly flat with Indu who cried by herself in the sitting-room while he had to lie and cry by himself in the bedroom' (24). Indu's sorrow is easily inferred but Prem's loneliness and sadness is prioritized. The sentence structure sandwiches the clause about Indu between two clauses about Prem, overlooking her experience somewhat.

The novel's narration frequently lapses into Prem's memories of life before marriage. The screenplay only includes one such reminiscence from Prem: when he daydreams of the actress 'Nimmi and of the happy times he spent in the cinema' (*The Householder*, Photocopy 27). The screenplay steers the focalisation away from Prem slightly, offering more insights into Indu's character. One other memory is included in the film but this time from Indu's perspective. A lengthy flashback is added from her perspective, beginning with, '[t]he fan clatters dully overhead. Out of the depths of her despondency, she remembers how it was at home, before she was married […]'. Jhabvala uses metaphor here to express Indu's dejection, and repeats '[t]he fan clatters dully' at the close of the flashback to emphasize the mundaneness of her life now (*The Householder*, Photocopy 29–30). The flashback is divided into three memories, offering more insight into Indu's youth than the screenplay

offers of Prem's, and each memory is filled with friends ('She is sitting with her girl friend'), sunshine ('[t]he sun shines through the leaves of the tree'), and happiness ('[t]hey run, panting and laughing, through the grass') (Jhabvala, *The Householder*, Photocopy 29–30). The direct contrast with Indu's isolated existence in her marital home indicates her struggle to adjust and her painful nostalgia. Therefore, the screenplay gives Indu's perspective a more equal standing alongside Prem's. Whatever her reasons for doing so, Jhabvala embraces the opportunity of self-adaptation to redraft and develop the female perspective, thus indicating the continual development inherent in adaptation.

It could also be due to the anticipation of the new media. The novel employs irony to see through Prem and read the implied author's faint mockery of his naivety. Prem's primary concern in the novel is their finances. This is possibly what prompts Indu to suggest they do not need their servant, a suggestion Prem does not take kindly: 'What do you think people will say if they come here and find we have no servant?' 'But nobody comes,' Indu pointed out. He made a sound of impatience. How completely she missed the point! She really seemed to be rather stupid' (28). The point Indu misses is how reputation is apparently more important than saving money when they have financial concerns. Indu's simple logic contrasts with Prem's indignant response, making him seem naive and too focused on trivialities. Much of the novel has a similar irony where the reader may well find it easier to understand Prem and his mistakes than he does. Jhabvala's decision to steer away from this tone and be more explicit in her depiction of Indu could be because of the difficulties film faces in recreating irony.

Another addition Jhabvala makes is in the discovery of Indu's pregnancy. In the novel, it is known from the beginning whereas the screenplay includes a scene where Indu finds out with the help of her landlady. Several scenes are added where Indu visits the landlady and they bond over their wifely experiences ('INDU […] what does he understand of what things cost? MRS. SEHGAL Men are like that, they don't understand' [*The Householder*, Photocopy 42]). Mrs. Sehgal is described as 'matronly' (43) and is a figure of experience who guides Indu.

> INDU I sit alone up there all day and then he comes...
> MRS. SEHGAL You must visit us often.
> INDU I also feel ill. I don't know why.
> MRS. SEHGAL You feel ill? [...]
> Mrs. Sehgal whispers an intimate, feminine question to which Indu, roundeyed with fear, nods in the affirmative.
> MRS. SEHGAL, a little complacently, her point having been proved: I think, child, I will have to take you to a lady doctor. (*The Householder*, Photocopy 49-50)

Through such encounters Jhabvala places more emphasis on women's experiences in the screenplay. The bonding that takes place in these scenes reveals a shared understanding of being a wife and a need for such interaction. Until Prem and Indu learn to love one another, Indu's conversations with Mrs. Sehgal are the only opportunity for her to socialise openly and honestly. It also suggests that Indu needs a near-replacement for a mother and that she has much to gain from an older experienced woman.

Similar developments are made to *Heat and Dust*. In the 1970s story, Olivia's step-granddaughter (the unnamed narrator of the novel, Anne in the screenplay) lives with an Indian family. Ritu, the wife of the family, is ostracised somewhat due to an apparent mental illness or nervous disposition. The novel's narrator has a slightly detached tone and she reports incidents regarding Ritu with little commentary on how she thinks or feels about her. For instance, when the husband, Inder Lal, tells her how Ritu was homesick and often cried during their first years of marriage, the narrator simply retells Inder Lal's dialogue: 'Naturally her health suffered and the child also was born weak. It was her fault. An intelligent person would have understood and taken care' (50). This lack of sensitivity towards his wife appears cold however the narrator gives no indication of how she responds to it. She does express a wish to be able to speak better Hindi and reports how unsuccessful her attempts to visit Ritu are (51) and she also tries to encourage Inder Lal to consider getting psychiatric help. However, there are indications that she feels distanced from Ritu because of her nervousness. The narrator helps Inder Lal's mother deal with one of Ritu's screaming fits and reports that '[a]fter that night the mother and I have drawn closer together' (53). She goes on to admiringly describe her: 'She is about fifty but strong and healthy and full of feminine vigour. Unlike Ritu, she doesn't spend all her

time at home but has outings with her friends who are mostly healthy widows like herself' (54). By comparing her to Ritu, it suggests that the narrator values emotional and physical strength and does not respect Ritu as much as she respects her mother-in-law.

Contrastingly, in the film, Anne is seen to make more of an attempt to connect with Ritu and the screenplay evokes more sympathetically towards her. Whilst Anne sits with the family to eat, 'ANNE tries to greet RITU, but she pretends to be entirely engrossed in making chapattis. […] ANNE tries to praise RITU for the chapattis – but RITU never looks up nor does anyone take any notice of her'. Whilst answering Inder Lal, she does so 'with a smile at RITU' (Heat and Dust – Bound Screenplay 17). The repetition of 'ANNE tries' emphasises the increased efforts to connect with Ritu from the novel. There is a sense that Ritu is so used to being socially excluded that she reinforces her outsiderness by ignoring Anne's attempts to engage her. When Inder Lal asks Anne's opinion on Indian girls marrying younger than Western women, Anne again tries to include her:

> ANNE
> Why don't you ask Ritu? She'd know
> better than I do.
>
> But the others, including RITU herself, are as determined to keep her out of the conversation as ANNE is to bring her in. […]
>
> MOTHER gives some brusque command to RITU as if to intercept any comment she might be tempted to make. (Heat and Dust – Bound Screenplay 18)

The contrasting behaviours towards Ritu emphasise the harshness of her own family towards her. The comment mode is used to inform us of their determination to keep her to the outside. In the following scene, Anne finds Ritu alone in the courtyard after Anne returns with clothes from the tailor. She uses tag questions to draw her into interacting ('he's done them nicely, don't you think?'; 'I'm going to try them on – won't you help me?' [18]) and 'what Hindi words she can – like "accha" for "nice." [But] RITU is too shy' [18]. When Anne goes upstairs, 'Ritu looks up longingly' (18). Such additions hint towards Jhabvala wanting to create a greater sense of sympathy for Ritu and female bonding by the time she wrote the screenplay. Therefore, Jhabvala embraces the opportunity of self-adaptation to redraft and develop the presentation of women.

The most radical redrafting Jhabvala undertakes is for the adaptation of 'How I Became a Holy Mother'. The short story takes place in India where the protagonist Katie has travelled amongst various ashrams before settling down in one run by 'the Master' and 'the Countess'. Due to her experience as a model, Katie is asked to help Vishwa, a spiritual leader in-training, with his posture. Their relationship becomes sexual and in order to avoid scandal the Countess and the Master arrange for Katie to become a Holy Mother and join Vishwa on tour as a spiritual leader. Although the planned adaptation did not go ahead due to a withdrawal of funding, the screenplay drafts held in the University of Oregon Special Collections and Archives reveal significant changes. Characters and narrative events are added and the location moves to America with plans to film at the Lake in the Woods, Oregon, where Ivory owned a cabin. This location shift is particular to Ivory, indicating how he makes the story his own. Together, Ivory and Jhabvala wrote a mission statement for the film adaptation that saw it as possibly one of two films exploring 'the phenomena of the sudden American interest in modes of Eastern spiritualism' (How I Became a Holy Mother – Treatment). Jhabvala had recently moved to America when *How I Became a Holy Mother and Other Stories* (1976) was published so she may have developed her thinking or experience of its themes since then. In a handwritten document, Jhabvala explained the filmmakers' approach to the subject matter: 'It may perhaps be regarded as the contemporary quest for a new and better way of living[…]. But, like all human quests, it leads to excess and to exploitation, by self-seeking, self-styled leaders' (How I Became a Holy Mother – Treatment). Elements of excess and exploitation are less prevalent in Jhabvala's original short story, so this suggests a continued development of ideas which adapting and rewriting have made possible. Additionally, Ivory's inputs prove this process to be collaborative.

This co-written mission statement explains the changes made in Jhabvala's screenplay. A rival ashram is introduced, lead by 'the Precipitator', which encapsulates the exploitative and sexualized side of spiritual movements. After a follower of the Master's joins the Precipitator, the follower is committed to a psychiatric hospital where patients 'have a zombie-like air, as if deprived of most of their human faculties. There is something about them – [...] a nothingness that echoes the stillness of

meditation? – that is reminiscent of the Disciples at Master and Precipitator's ashrams' (Jhabvala, How I Became a Holy Mother – Bound Script 85). The introduction of the Precipitator's ashram and the addition of this scene strengthens Jhabvala's criticism of warped spiritual movements. The short story implicitly mocks the training of an inexperienced, naive young man to lead a worldwide movement and the construction of Katie as a Holy Mother to preserve public image. The screenplay, however, explicitly criticizes the destructive effect of such movements on vulnerable people, particularly in the hospital scene where they are compared to 'zombies'. Jhabvala thus utilizes self-adaptation to develop her treatment of this theme and criticism of the subject matter, likening the process to redrafting and reincarnation.

Adaptation as Continual, Collaborative Process

Of course, this rewriting occurred in collaboration with Ivory, whose script annotations and correspondence with Jhabvala develop the story. This was the typical way in which they worked and *Three Continents* provides a striking extension of this. The story follows twins Michael and Harriet who are due to come into a significant inheritance and are consequently courted by a world movement. They both pledge their inheritance to the movement and Harriet falls for its leader, Crishi. In interview with Michael McDonough, Jhabvala recounted the shared genesis of the story with Ivory, '[b]ut Jim said why don't you think of it as a novel and work it out in detail before you present the finished script' (100). After Jhabvala completed a novel manuscript for *Three Continents*, Ivory wrote notes in response to it (Three Continents – Treatment) where he provided positive feedback ('[l]ike episodic, flashback form of narrative' [1]), suggestions for development ('[i]t would be good to have the negotiating scene between Nina Divi and Crishi only hinted at on page 358' [9]), and considerations of the practical aspects of adapting it ('[o]f course we must decide: do we tell the story only through her eyes, as the MS has it now?' [12]). The novel is unusual in that it, like a screenplay, was written knowing it would be adapted and not necessarily published. The manuscript was very much a development document as Ivory's feedback indicates. It also hints towards the editorial input on all novel manuscripts, which is usually hidden. The title page of the adapted screenplay reads, 'draft script by

RUTH PRAWER JHABVALA (from her own novel)' (*Three Continents* Part 1 1), acknowledging itself as an adaptation despite the source not having yet been published. The continuous development of the story idea from manuscript to screenplay by the same author is reminiscent of redrafting processes. Furthermore, Ivory's significant involvement highlights the collaborative input often involved in redrafting and rewriting. As well as the parallels to redrafting, the unmade status of *Three Continents* and *How I Became a Holy Mother* furthers the perception of adaptation as continual. Dan North notes how 'the lack of a finished film [...] shift[s] attention to the intricacies of the creative process and to the context in which that creativity began' (8). Shifting attention to the creative process of *Three Continents* highlights the messages from Jhabvala to Ivory included in the screenplay. At the point in the story when Michael and Crishi start smuggling to make money for the movement, Jhabvala briefly outlines a possible scene and her desired outcome: 'Perhaps […] they run into a police trap. Crishi and Michael make a skilful get-away, leaving Paul' (*Three Continents* Part 2 54). Rather than writing it out in full, she refers Ivory to attached sheets with two possible ways of filling in the gaps. On these sheets, Jhabvala quotes two extended passages from Alvin Moscow's *Merchants of Heroin* (1968) offering inspiration for possible smuggling scenarios. She goes on to suggest Crishi and Michael's getaways from each scenario, finishing with, '[i]n either case, we next see them arriving at Harriet's flat in high spirits, as if they had just had an adventure and lucky escape. So much for my practical suggestion' (*Three Continents* Part 2 54, 32). This example shows the reading and research Jhabvala undertook for the project and thus the intertextuality of the process. It also reveals the ongoing development and introduction of new, or borrowed, ideas even after Jhabvala's manuscript source was written. The lack of a finished film here encourages a view of these archival materials as frozen moments of development and demonstrates the adapted screenplay as a text in flux. During this frozen moment, the adapted screenplay's (or screenplays') ties to previous texts are perhaps at their most explicit, and the possibilities for reincarnation are open ended.

Conclusion

Conceptualising screenwriting and adaptation as reincarnation therefore encourages an examination of story that encompasses its multiple texts or incarnations, rather than reading a maximum of two texts in stagnated isolation. The position of the self-adapter has been instrumental to this argument; as Sylvain Duguay argues, self-adaptation encompasses texts involved in adaptation as part of a continuum where source and adaptation are rendered equal. In addition to nullifying fidelity demands, self-adaptation is particularly befitting of a reincarnation concept of adapting. In the continuum, new adaptations do not threaten the relevance of their source text nor their authors. Instead they cohabit, work alongside each other in expanding the possibilities of a text.

It is therefore evident through Jhabvala's screenplays that self-adaptation can be embraced as an opportunity for writers to change their minds, if they see fit, to redraft their work and add new ideas or perspectives. Jhabvala provides an example of relinquishing the need to control your work as it is adapted and how this is not necessarily a detrimental thing to do. Steven Price mentions how 'the frustrations of the author-turned-screenwriter emerg[es] from an ideological perception of the author's profession' (*The Screenplay* 8). If we change our views of authorship away from the Romantic notion of individual control and towards recognition of individual contributions to a larger, collaborative effort, then many of the complaints of adaptation would be less offensive. Kathryn Millard discusses how: 'Many psychologists preoccupied with the creative process […] suggest that a high tolerance for uncertainty, doubt and ambiguity is one of the characteristics of creative thinkers, and is necessary to ensure that solutions are not imposed prematurely on the materials being molded and shaped' (*Screenwriting* 2). The way Jhabvala opens up her novels and leaves space for uncertainty and decisions to be made at a later stage is not to be seen as unusual. Rather, self-adapters with too tight a reign over their screenplays could in fact be

seen as uncreative, restricting the new lease of life offered to their story through reincarnation. Of course, Jhabvala does appear to exercise her authorial influence in steering the adaptations of her novels, however, she does so in moderation, suggesting these instances are of particular importance to her.

Jhabvala's self-adaptations provide examples of the influential nature of screenplays and their importance to the adaptation process. Characterisation seems to be a main concern with either specific directions given to actors or clear impressions established for the adaptation to recreate in its own way. More common are the times when Jhabvala relinquishes control, leaves space for improvisation and options for others to choose later. Not only does she seem to accept collaboration, but she also embraces the rewriting of her novels, making significant changes and developments herself. Changing views of authorship away from the Romantic notion of individual genesis and control towards recognition of individual contributions to a larger, collaborative effort, makes many complaints of adaptation less offensive. Self-adapting does not need to be seen as an opportunity to restrict and control the adaptation of a writer's work. Instead, it can be embraced as a continuation of the writing process, a chance for authors to redraft their work and to offer a springboard for the writing and creation of others.

Conclusion: Absorbing the Worlds of Others

She had the most extraordinary physical aura […] she was small but the inner life was so strong that you could almost feel her observing, seeing, processing, thinking, which would ultimately emerge no doubt as writing.

(Simon Callow qtd. in 'Ruth Prawer Jhabvala: A Celebration')

Jhabvala opened her speech upon receipt of the Neil Gunn Fellowship Award by commenting on the dissimilarities in backgrounds and experiences between her and the writer Neil Gunn. She suggests that her early experiences of antisemitism and fleeing Germany left her lacking 'tradition, landscape, memory (either childhood or ancestral)', which was so prevalent to Gunn's work ('Disinheritance' 4). She 'made up for' this lack by 'absorbing the worlds' of literary authors from a young age: 'Their landscapes, their childhood memories became mine' (Jhabvala, 'Disinheritance' 7). For Jhabvala, 'absorbing the worlds of others' became a key theme in her work. She absorbed the countries she lived in -- countries which she felt were not hers and to which she did not belong. India features especially in her novels, short stories and original screenplays. Her adapted screenplays also continued her absorption of other writers' literary worlds. Although Jhabvala might have viewed this absorption (or wanted it to be viewed) as negating herself ('I am nothing' [Jhabvala, 'Disinheritance'] 4), she instead employs the worlds of others as 'screens and disguises in the dramatization of herself' (Shepard 5-6). Her position as outsider lends her a quiet power as actor Simon Callow indicates in the epitaph. It allows her to observe, relate and then respond to the worlds in which she finds herself, whether these are new countries, the film industry or fictional worlds of other authors. Although the self-effacing Jhabvala may have disapproved, this thesis has uncovered her authorship and significant responses to the texts she adapted.

Chapter Summaries

Chapters 1 and 2 sought to understand why Jhabvala's screenplay authorship has gone largely unexamined in academia. Negative attitudes towards women in film and writing for film have played a foundational role in this. Jhabvala is one example of many significant women and screenwriters in film history whose work is at risk of being obscured. Within academic criticism, hierarchies of literature over film, art over entertainment and sole creation over collaboration have proven influential, resulting in the exclusion of screenplay study. They have also influenced Jhabvala, who demonstrates her preference of her sole authored, literary works over her collaborative film writing. The rise of screenwriting studies in academia, and more specifically in adaptation studies, has been relatively recent, making this thesis part of a wider movement of writing screenwriters into film history. As is evident in film publicity, screenwriters are rarely considered as authors and seem less likely to sell films than their directors and stars. In the case of Merchant Ivory Productions (MIP), the company's brand has held more value in advertising their films alongside the fact that they often adapted novels with literary and cultural standing. A significant contributing factor to Jhabvala's screenplay authorship being overlooked is that she steered the presentation of herself as an author. Following her values of literature over film, Jhabvala identifies herself as a *novelist*, often downplaying her role as a screenwriter in interviews. She also appears to have taken steps to protect her reputation through keeping her name out of credits for *Maurice* and almost for *Remains of the Day* and *A Soldier's Daughter Never Cries*.

Despite these attempts to obscure her authorship, Chapters 3 and 4 explore Jhabvala's contributions to film adaptations she wrote. Archival materials in Chapter 3 uncover contradictions between the way Jhabvala speaks about herself as a screenwriter and the way she seems to have worked. Much of the presentation of her authorship seen in Chapter 2 follows the notion of an 'angel in the house' type of screenwriter. Despite claiming not to know much about film, Jhabvala gave notes to actors, showed awareness of visuals and editing in screenplays and was often in the editing room. Despite suggesting she provided the bare minimum a writer should write, she was involved beyond

the final draft of the screenplay, responding to film rushes and rewriting in response to shooting issues. In contrast with the angel figure, Jhabvala displayed potentially 'monstrous' behaviour as a screenwriter, asserting her rights and influencing her contracts. What is especially clear is that Jhabvala was an integral member of the Merchant Ivory team, suggesting film ideas, helping with financial and legal matters, as well as steering the adaptations themselves. More specifically, in Chapter 4 I argue that she identifies with and develops the portrayal of outsider characters she adapts and therefore they can be studied as sites of Jhabvala's authorship.

Despite Laurie Sucher seeing Jhabvala's films as being 'only peripherally related' (9) to her literature, Chapters 4 and 5 have demonstrated their interconnectedness in sharing similar themes and characters (such as outsiders), and also through Jhabvala developing themes and characters when adapting herself. Perhaps unexpectedly, through focusing on self-adaptations, where Jhabvala might be expected to strive for fidelity and control, Chapter 5 reveals the way she rewrites her stories whilst also opening the adaptation process to fellow filmmakers instead. Jhabvala's approach demonstrates that both screenwriting and adaptation are continual, collaborative processes, hence why my final aim has been to draw their fields of study together. Developing Kamilla Elliott's work, I have posited a concept of adaptation as reincarnation (thereby continual and unlimited potential) and applied this to screenwriting. Screenwriting scholar Ian MacDonald's notion of the Screen Idea Work Group (SIWG), when applied to film adaptation, exposes the inherent collaboration involved in both processes and the significance of the screenplay in capturing the development of the adaptation idea. Including screenwriting in adaptation studies, decentres the figure of the auteur or hallowed author of an adapted text, allowing for a fairer understanding of collaborative authorship and thus shedding light on the creative contributions of marginalised workers in the film adaptation industry.

Reflections on Archival Research

In order to gain such insights into Jhabvala's contributions and authorship, this thesis has relied on archival research which, despite being rewarding, has its pitfalls. As discussed in the introduction,

archives are inevitably fragmented and thus, the examples and insights into Jhabvala's authorship shared in this thesis have been selected and curated by me. As Maria Tamboukou explains of her archival research, 'I have also created my own rhythms, made selections and decided on inclusions and exclusions' (619). On the one hand, this requires, in a new historical fashion, an admission of my personal take on the primary materials I have accessed. My motivation behind this thesis is part validation of my interest in screenwriting and part the need to champion a writer I identify with as a self-effacing, attention-shy female who has something to say. Therefore, I am drawn especially to those elements in the archives. On the other hand, my choices on what to access have also steered this thesis. To expand on this, I will close with a brief case study on a project which I did not access in the archives: *An Innocent Millionaire.*

An Innocent Millionaire

In reference to this screenplay I have not read, I draw from Thomas Leitch's recommendations given in his conference paper at the 2017 Association of Adaptation Studies conference: 'How to Talk about Adaptations You Haven't Seen', which derived from the problems of studying lost films from early cinema. Leitch's first recommendation for how to talk about adaptations you have not seen is that 'you shouldn't pretend that you've seen them'. The novel *An Innocent Millionaire* (1983) was written by Stephen Vizinczey and it was due to be adapted in 1984 by Allan Scott but did not go ahead. In 1987 Merchant Ivory, collaborating with United Artists, planned to make the film with Tom Cruise playing the lead. Following disagreements, Merchant Ivory withdrew and Peter Weir was brought in to write and direct but still it went unmade. Jhabvala completed an adapted screenplay dated 3 June 1987 for *An Innocent Millionaire*, however, I have not read it.

Before my visit to The University of Oregon Special Collections and Archives I had not heard of the project nor Jhabvala's involvement and did not know about the screenplay's existence. It is held in the subseries 'Films not produced' within The James Ivory Papers rather than The Ruth Prawer Jhabvala Papers therefore I wrongly assumed it was one of MIP's proposed projects she did not write. Reliant on a grant to visit the archives and limited to fifteen days, I had to be selective about which of

the 115 containers across the two collections I would access. Online catalogues and descriptors can only help planning to a degree. During my visit I realised that materials were not necessarily divided between the two collections based upon who they originated from. For example, Ivory's plane tickets for and correspondence with the Nantucket Film Festival in 2003 (held in tribute to Jhabvala) is included in The Ruth Prawer Jhabvala Papers. All the materials for films such as *Le Divorce* and *Surviving Picasso* are held in her collection, including documents like production schedules, which are more likely to have been owned by Ivory. Before delving into archival material, it is impossible to know of such assignations. Archivists understandably have limited knowledge of the many materials under their care and will be steered by their arrangement upon donation. They cannot hope to know what organisation and cataloguing will best suit the approaches of the range of researchers who might access them.

After my Oregon visit, I became aware of the project to adapt *An Innocent Millionaire* from a trade press article which read: 'Ivory will direct and Jhabvala will write the screenplay. Merchant says Cruise "wants" to do the picture' (Gold 7). Rereading the archive catalogue with hindsight, Boxes 112 and 113, containing *An Innocent Millionaire* materials are ones I regret not choosing. However, Leitch's second suggestion for approaching adaptations you have not seen is to 'actively mine secondary sources'. The project is mentioned in other articles albeit not many. In October of 1987, Dinitia Smith writes:

> an adaptation of Stephen Vizinczey's novel, *An Innocent Millionaire*, has just fallen through. […] United Artists wanted Jhabvala to rewrite the ending so Tom Cruise, the intended star, would get the girl. Jhabvala refused. Cruise was willing to go along with her ending, says Ivory, "but it's just inconceivable to everybody." (67)

In 1989 Ivory recounted the disagreement:

> Jhabvala wrote a screenplay that "everybody liked, at first, except the author of the book," Ivory said […] Vizinczey, who had a contractual right to comment on the screenplay, wrote a 20-page critique of Ms. Jhabvala's script. […] "He didn't like what we'd done to the ending […] His book had such a gratuitously violent ending, a stupid ending. We made a more sensible

> ending, which wasn't violent. But he said we'd ruined the book and therefore we would probably ruin the film […]."
>
> Ivory said Vizinczey's objections gave the studio, United Artists, cold feet. "It was inconceivable to them that Tom Cruise wouldn't get the girl in the end, that he would go off on his own," he added. "It was inconceivable to Tom Cruise, also." Nevertheless, Cruise stood with Merchant and Ivory, but the duo decided not to make the film. (Mawson 12)

These articles raise several points, many to do with power. Firstly, the power of the novel's author is evident through Vizinczey claiming the right to comment on the screenplay and the apparent sway his feedback had on United Artists. Interestingly, this did not seem to discourage Merchant Ivory and Jhabvala from including authors in their Screen Idea Work Groups on later projects such as *Mr. & Mrs. Bridge* and *A Soldier's Daughter Never Cries*, gaining script feedback from Evan S. Connell and Kaylie Jones respectively (although it is unclear whether they too included a right to comment on the screenplay in their options contracts). What differs in these cases is that Connell's and Jones's novels were semi-autobiographical, based on their families and upbringings. Perhaps this personal element made authenticity and fidelity a higher priority than when adapting *An Innocent Millionaire.* Following a trend in MIP adaptations, the ending was altered, becoming a contentious issue (similar to *The Remains of the Day* and *Mr. & Mrs. Bridge*). The novel follows Mark Niven's quest to uncover sunken treasure and his affair with a married woman, Marianne. The affair ends and after finding the treasure Mark is mistreated and manipulated out of his millions, then murdered. It is unclear from these sources how Jhabvala rewrote Mark's ending but they indicate that he is not reunited with Marianne. It is indicative of the difference between Hollywood studios and independent companies such as MIP, that they clashed over the refusal of a conventional, heteronormative, happy ending with the female character treated as a similar accomplishment as the treasure. The way Ivory speaks of the novel's ending indicates that their adaptation intended to correct it. Similarly, during the *Maurice* adaptation, Jhabvala provided a stronger motivation to explain Clive's change of heart towards Maurice and their relationship, thereby improving what was seen to be a weakness in the novel. These examples suggest

Merchant Ivory's and Jhabvala's view of adapting fell in line with Kamilla Elliott's 'trumping concept of adaptation' by asking, 'What's wrong with the original?' (*Rethinking* 174). Such an approach in this case, with a living author who has been invited into the SIWG, unsurprisingly causes power struggles. What is striking about the Smith article, if its implication is true, is that Jhabvala's refusal to concede to United Artists' wishes halted the project. This reflects her assertiveness illustrated earlier in this thesis, befitting a 'monstrous' screenwriter figure, refusing to bend to the will of original authors, actors and studios/funders. That Merchant and Ivory upheld this decision shows the importance of their relationship, their cohesion as core members of the SIWG and the power Jhabvala was imbued with because of this support. Ultimately, however, the power of the studio and funders as key stakeholders is evidenced by this project going unmade.

Unproduced screenplays, as well as adaptations we have not seen, force us to focus more on the process of adaptation than the products, something which Leitch recommends to all adaptation scholars. He also suggests scholars investigate adaptations that were planned but never made. For as many points the trade press articles raise, there are more questions: What conversations were had preceding Merchant Ivory's withdrawal? Are the articles accurate? Did Jhabvala defend her ending? How did she rewrite the novel's ending? What were Vizinczey's specific objections? How did his and United Artists' screen idea compare with Merchant Ivory's and Jhabvala's? To gain some answers, 'you should consider archival research to excavate more information' (Leitch, 'How'). Having already spent my funding opportunity in the University of Oregon Special Collections and Archives, this avenue for research is lost for this thesis. However, this brief case study and the questions it raises indicate the potential for future research into the project, what Jhabvala, Merchant and Ivory envisioned it to be, how it fits within their oeuvres and what factors resulted in the screenplay living out life in an archive, unmade. As this thesis has demonstrated, archival research, including screenplay study, uncovers the adaptation process and the collaborative work of those involved in adapting. It could likely answer some of the questions above whilst most probably generating more.

Leitch also recommends you 'attend to the lessons adaptations you haven't seen […] have to teach about adaptations you have seen'. Whilst acknowledging that my understanding of this project is limited and based on trade press and oral retellings, it provides another example of a public portrayal of Jhabvala as an author and adapter which contradicts her 'angel' portrayal of herself. As seen in Chapter 2, Jhabvala appears to have a sense of her reputation, acting to mould and protect it. In refusing to alter *An Innocent Millionaire* to meet others' views for the ending, is she protecting her reputation still by not collaborating with people she does not trust or who do not share her vision? This project also indicates the importance of MIP's collaborative SIWG because when new stakeholders were involved in the work group, perhaps following more typical Hollywood filmmaking conventions, the film went unmade. Finally, the fact that I did not choose the project files, not knowing their relevance to my research, demonstrates some of the difficulties and elusive nature of archival research. Do not necessarily judge archives by their catalogues. Be open to the discoveries and journey that the materials have to offer. Accept that archives are fragmented, that there will be gaps and acknowledge your own research story through them.

Finally, Leitch states that 'you can and should emphasise the most important fact of all adaptations: their properties were chosen for adaptation', so what was it about *An Innocent Millionaire* that drew Merchant Ivory and Jhabvala to adapt it? Perhaps unusually in comparison to Jhabvala's other produced screenplays, there are elements of action or thriller genres present in the story. The only other screenplay that shares such elements is *Three Continents*, however, it too was unproduced. Could this suggest that Jhabvala does not write action well or, perhaps more likely, that these elements are outside of the usual realm of MIP? Merchant, talking about Hollywood interest in MIP following the successes of *A Room with a View*, explains that, 'When we took up *An Innocent Millionaire* in 1986, I felt a budget of between $7 to $8 million -- twice the amount we'd ever had -- should be sufficient, but United Artists was thinking of $17 million -- not a Merchant Ivory movie' (qtd. in Long, *The Films* 145). There may have been the temptation to work on a project without the need to fight for funding (as Merchant often had to) and with the potential for high profits. However, as

Merchant indicates, the practices and films of MIP were very much outside of what United Artists seemed to have in mind for *An Innocent Millionaire*. One aspect of the novel that might have drawn Jhabvala to it is that the protagonist is an outsider. Like Channe in *A Soldier's Daughter Never Cries*, Mark from *An Innocent Millionaire* is an American who grows up in Europe. Similar to Jhabvala herself and some of her characters, Mark is a traveller, whose upbringing in Europe spans different countries. His father is an aspiring actor, which connects to the actor characters found in Jhabvala's literature and original screenplays (Bal in *A Backward Place*, the Buckingham family and Manjula in *Shakespeare Wallah*, the two theatre troupes in *Jane Austen in Manhattan*) as well as connections to the film industry ('A Star and Two Girls', *Bombay Talkie*). That Jhabvala chose to adapt this story indicates that it intersected with her reoccurring themes and interests.

This exploration of the failed *An Innocent Millionaire* project highlights the inevitable gaps within archival research and also when studying any adaptation process. As Jamie Sherry notes, 'it is impossible to fully know and understand all of the elements that go into the production of an adapted film' but that

> a more pertinent question may be one that asks why scholars or critics should strive to incorporate all of these elements that constitute the 'whole' of adaptation, and furthermore, within the incalculable, intertextual elements of adaptation, how can a definitive 'whole' be quantified, or achieved? ('Adaptation Studies' 23)

Although retroactively uncovering the entirety of an adaptation may be impossible, striving to incorporate as many early drafts and paratextual documents as possible will likely achieve a fuller understanding how a text can be adapted. More specifically, a scholar can uncover the decisions and influences that shaped a certain adaptation product, whether they be commercial, industrial, legal, cultural or authors and individuals. Thus, screenplays, drafts and paratexts are necessary for filling larger gaps in the field of adaptation studies, which has primarily focused on finished adaptation products. Simone Murray, Jamie Sherry and Thomas Leitch, as we have seen, call for a shift in emphasis towards process. Similarly, the trend in textual studies towards genetic criticism has also seen a focus on process. Jean Bellemin-Noël, whose neologism 'avant-textes' refers to earlier drafts, suggests they

are ‘an infinity of other selves’ (31-32). Linking to my aforementioned notion of adaptations as potentially endless incarnations, this approach to manuscript drafts suggests that, likewise, adapted screenplays (often in their various drafts and revised forms) present another possible incarnation, another possible life of the adapted text. Bellemin-Noël’s definition of avant-textes excludes the paratextual documents examined in this thesis, such as correspondence, notes and outlines, focusing instead solely on self-identified drafts. Unlike genetic criticism, the focus of this thesis has been to find the voice of an author. Therefore, paratextual documents have been vital for understanding the production context within which Jhabvala’s adapted screenplays were written and functioned.

Possibilities for Future Research

As mentioned, the nature of archives is that only some of these documents were chosen for archiving. There are inevitably gaps as well as the pragmatic issue of the abundance of materials due to the prolificacy of Jhabvala’s and Merchant Ivory’s careers, which result in narrowing in the selection of said materials. The scope of this project means that I have restricted my focus to Jhabvala’s adapted screenplays and, consequently, theory relevant specifically to literature-to-film adaptation. However, some of the issues I have raised are applicable to broader studies. The approach to adaptation as collaborative and a continual process is equally applicable to studies of adaptations from comic book to film, and/or video game to novelisation, particularly within the transmedia storytelling environment we are now in. Equally, the issues pertaining to screenwriting can be applied to screen media besides film: screenwriting in a television context, for example, and screenwriting for video games or web series.

Therefore, there are many possibilities for future study, working further to fill gaps exposed by this research. Firstly, with time and funding, there could be an opportunity for a thorough survey of The Ruth Prawer Jhabvala Papers, James Ivory Papers and Ismail Merchant Papers. A case study of unmade projects, such as *An Innocent Millionaire* would add to the findings of this thesis. The methodologies I have applied to uncovering Jhabvala’s authorship can equally be applied to her

original screenplays. As noted in Chapter 4, few bibliographic approaches to writers of literature and film encompass both aspects of their work. On a narrow scale, I have considered the relationship between Jhabvala's fiction and screenplays in their portrayal of outsider characters. However, beyond this thesis an ambitious project would be a companion to Ruth Prawer Jhabvala, including both her literary and screenwriting selves.

The original contributions in this thesis have also laid groundwork for further research more broadly related to the fields of screenwriting and adaptation studies. The concept of reincarnation posited in Chapter 5 is applicable to adaptation processes outside of literature-to-film adaptation. It is possible to explore the way this concept of adaption would apply to transmedia and franchise storytelling and remakes in any media format. Chapter 1 touched upon definitions of screenwriting where a screenplay is intended to be the final product. Future research could encompass the process of adapting a text into a screenplay or treating a screenplay as a completed adaptation product. Finally, I intend to develop my application of Gilbert and Gubar's madwoman in the attic and angel in the house to screenwriting. A survey of the ways in which screenwriters' authorship are portrayed in media and criticism would allow me to expand upon the ways discourse around screenwriting is gendered and how this affects the way screenwriters' authorship is obscured and marginalised.

Closing Comments

The antithetical 'mad' and 'angelic' screenwriter figures capture much of the paradox of Ruth Prawer Jhabvala's authorship. If this project began in search of Jhabvala the Screenwriter's voice in the film adaptations she wrote, it found that voice in the margins: figuratively, in that she held a marginalised role in the film industry, and literally in the margins of screenplays. Jhabvala may be considered 'other' due to her sometimes-unclear ethnicity, her gender and also by being a literary writer in film, a wordsmith in a visual world. There is a paradox between Jhabvala being a writer in the first place -- and thereby having something say, expressing herself -- as well as the value she places on protecting her authorial reputation, whilst at the same time taking steps to remain in the margins. At

surface level, Jhabvala may appear to be an ‘angel’ screenwriter, ghostly as is the nature of the screenplay, and of no threat to a director’s claim to authorship. This is a portrayal she encouraged. However, her peers assert and archival materials demonstrate, that hers was a (perhaps quietly) assertive and instrumental voice. Archival materials have been important in capturing and documenting her voice in notebooks, annotations, screenplay drafts, letters and so on, which she thought no one (other than the intended readers) would ever see. Through such materials Jhabvala’s significant contributions are apparent, influencing many elements of the finished adaptation and ‘monstrously’ authorising herself in the process. Working in a collaborative environment perhaps enabled her to do this. Jhabvala’s distanced, observational style and use of worlds and characters other to her own, can be seen as layers disguising herself. The quantity of adaptations in her filmography may be because adaptation provides another world to absorb and layer to hide herself behind, thereby deflecting the ‘mad’ writer label. Not only is ‘absorbing the worlds of others’ an important theme within Jhabvala’s work (both literary and filmic) it is also an approach to be held by academics. Absorbing the worlds of ‘others’, of the marginalised workers within the film and adaptation industries will enable a better understanding of their positions and adaptation processes, and to shed light on to those film authors or contributors who would otherwise have gone unheard.

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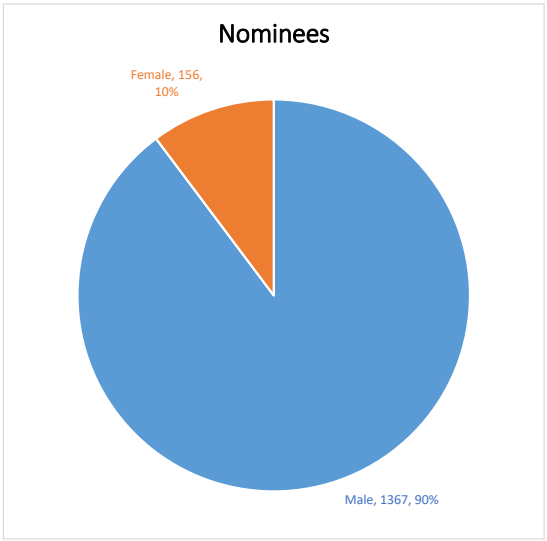
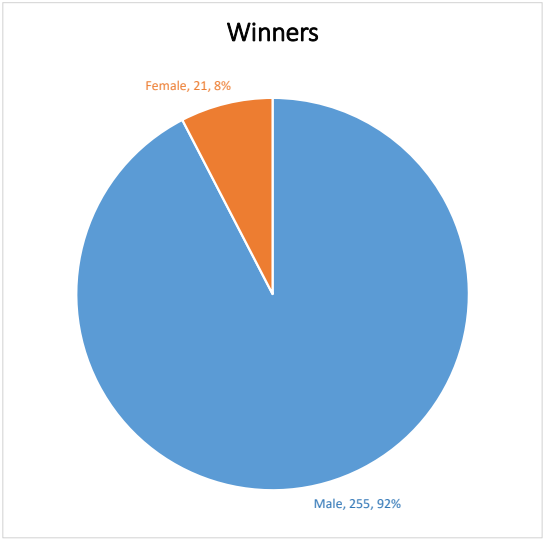
Appendix 1. Academy Awards Analysis

1a. Writing Nominee And Winner Gender Analysis





Denotes nominations for Ruth Prawer Jhabvala

Year	Award	Film Title	#	Nominee	Gender		Joint Nomination	Winner	Running total of female nominees	Running total of female winners
					M	F				
1929	Writing (Adaptation)	Seventh Heaven	1	Benjamin Glazer	M			Y		
1st		The Jazz Singer	2	Alfred A. Cohn	M					
		Glorious Betsy	3	Anthony Coldeway	M					
	Writing (Original Story)	Underworld	4	Ben Hecht	M			Y		
		The Last Command	5	Lajos Bíró	M					
	Writing (Title Writing)	NOTE: writer not associated with specific film title	6	Joseph Farnham	M			Y		
		The Private Life of Helen of Troy	7	Gerald Duffy	M					
		NOTE: writer not associated with specific film title	8	George Marion, Jr.	M					
1930	Writing	The Patriot	9	Hanns Kräly	M			Y		
2nd		The Valiant	10	Tom Barry	M					
		In Old Arizona	11	Tom Barry	M					
		The Leatherneck	12	Elliott J. Clawson	M					
		Sal of Singapore	13	Elliott J. Clawson	M					
		Skyscraper	14	Elliott J. Clawson	M					
		The Cop	15	Elliott J. Clawson	M					
		The Last of Mrs. Cheyney	16	Hanns Kräly	M					
		Our Dancing Daughters	17	Josephine Lovett		F			1	
		Wonder of Women	18	Bess Meredyth		F			2	
		A Woman of Affairs	19	Bess Meredyth		F			3	
1931	Writing	The Big House	20	Frances Marion		F		Y	4	1
3rd		All Quiet on the Western Front	21	George Abbott	M		Y			
			22	Maxwell Anderson	M		Y			
			23	Del Andrews	M		Y			
		Disraeli	24	Julian Josephson	M					
		The Divorcee	25	John Meehan	M					
		Street of Chance	26	Howard Estabrook	M					
1932	Writing (Adaptation)	Cimarron	27	Howard Estabrook	M			Y		
4th		The Criminal Code	28	Seton I. Miller	M		Y			
			29	Fred Niblo, Jr.	M		Y			
		Holiday	30	Horace Jackson	M					
		Little Caesar	31	Francis Edward Faragoh	M		Y			
			32	Robert N. Lee	M		Y			
		Skippy	33	Joseph L. Mankiewicz	M		Y			
			34	Sam Mintz	M		Y			
	Writing (Original Story)	The Dawn Patrol	35	John Monk Saunders	M			Y		
		The Doorway to Hell	36	Rowland Brown	M					
		Laughter	37	Harry d'Abbadie d'Arrast	M		Y			
			38	Douglas Doty	M		Y			
			39	Donald Ogden Stewart	M		Y			
		The Public Enemy	40	John Bright	M		Y			
			41	Kubec Glasmon	M		Y			
		Smart Money	42	Lucien Hubbard	M		Y			
			43	Joseph Jackson	M		Y			
1933	Writing (Adaptation)	Bad Girl	44	Edwin J. Burke	M			Y		
5th		Arrowsmith	45	Sidney Howard	M					
		Dr. Jekyll and Mr. Hyde	46	Percy Heath	M		Y			
			47	Samuel Hoffenstein	M		Y			

	Writing (Original Story)	The Champ	48	Frances Marion		F		Y	5	2
		Lady and Gent	49	Grover Jones	M		Y			
			50	William Slavens McNutt	M		Y			
		The Star Witness	51	Lucien Hubbard	M					
		What Price Hollywood?	52	Adela Rogers St. Johns		F	Y		6	
			53	Jane Murfin		F	Y		7	
1934	Writing (Adaptation)	Little Women	54	Victor Heerman	M		Y	Y		
6th			55	Sarah Y. Mason		F	Y	Y	8	3
		Lady for a Day	56	Robert Riskin	M					
		State Fair	57	Paul Green	M		Y			
			58	Sonya Levien		F	Y		9	
	Writing (Original Story)	One Way Passage	59	Robert Lord	M			Y		
		The Prize Fighter and the Lady	60	Frances Marion		F			10	
		Rasputin and the Empress	61	Charles MacArthur	M					
1935	Writing (Adaptation)	It Happened One Night	62	Robert Riskin	M			Y		
7th		The Thin Man	63	Frances Goodrich		F	Y		11	
			64	Albert Hackett	M		Y			
		Viva Villa!	65	Ben Hecht	M					
	Writing (Original Story)	Manhattan Melodrama	66	Arthur Caesar	M			Y		
		Hide-Out	67	Mauri Grashin	M					
		The Richest Girl in the World	68	Norman Krasna	M					
1936	Writing (Original Story)	The Scoundrel	69	Ben Hecht	M		Y	Y		
8th			70	Charles MacArthur	M		Y	Y		
		Broadway Melody of 1936	71	Moss Hart	M					
		G Men	72	Gregory Rogers	M					
		The Gay Deception	73	Don Hartman	M		Y			
			74	Stephen Avery	M		Y			
	Writing (Screenplay)	The Informer	75	Dudley Nichols	M			Y		
		Captain Blood	76	Casey Robinson	M					
		The Lives of a Bengal Lancer	77	Waldemar Young	M		Y			
			78	John L. Balderston	M		Y			
			79	Achmed Abdullah	M		Y			
			80	Grover Jones	M		Y			
			81	William Slavens McNutt	M		Y			
		Mutiny on the Bounty	82	Talbot Jennings	M		Y			
			83	Jules Furthman	M		Y			
			84	Carey Wilson	M		Y			
1937	Writing (Original Story)	The Story of Louis Pasteur	85	Pierre Collings	M		Y	Y		
9th			86	Sheridan Gibney	M		Y	Y		
		Fury	87	Norman Krasna	M					
		The Great Ziegfeld	88	William Anthony McGuire	M					
		San Francisco	89	Robert Hopkins	M					
		Three Smart Girls	90	Adele Comandini		F			12	
	Writing (Screenplay)	The Story of Louis Pasteur	91	Pierre Collings	M		Y	Y		
			92	Sheridan Gibney	M		Y	Y		
		After the Thin Man	93	Frances Goodrich		F	Y		13	
			94	Albert Hackett	M		Y			
		Dodsworth	95	Sidney Howard	M					
		Mr. Deeds Goes to Town	96	Robert Riskin	M					
		My Man Godfrey	97	Eric Hatch	M		Y			
			98	Morris Ryskind	M		Y			
1938	Writing (Original Story)	A Star is Born	99	William A. Wellman	M		Y	Y		
10th			100	Robert Carson	M		Y	Y		
		Black Legion	101	Robert Lord	M					
		In Old Chicago	102	Niven Busch	M					
		The Life of Emile Zola	103	Heinz Herald	M		Y			
			104	Geza Herczeg	M		Y			
		One Hundred Men and a Girl	105	Hans Kraly	M					
	Writing (Screenplay)	The Life of Emile Zola	106	Norman Reilly Raine	M		Y	Y		
			107	Heinz Herald	M		Y	Y		
			108	Geza Herczeg	M		Y	Y		
		The Awful Truth	109	Viña Delmar		F			14	
		Captain Courageous	110	John Lee Mahin	M		Y			
			111	Marc Connelly	M		Y			
			112	Dale Van Every	M		Y			
		Stage Door	113	Morris Ryskind	M		Y			
			114	Anthony Veiller	M		Y			
		A Star is Born	115	Dorothy Parker		F	Y		15	
			116	Alan Campbell	M		Y			
			117	Robert Carson	M		Y			
1939	Writing (Original Story)	Boys Town	118	Dore Schary	M		Y	Y		
11th			119	Eleanore Griffin		F	Y	Y	16	4
		Alexander's Ragtime Band	120	Irving Berlin	M					
		Angels with Dirty Faces	121	Rowland Brown	M					
		Blockade	122	John Howard Lawson	M					
		Mad About Music	123	Marcella Burke		F	Y		17	
			124	Frederick Kohner	M		Y			
		Test Pilot	125	Frank Wead	M					
	Writing (Screenplay)	Pygmalion	126	George Bernard Shaw	M		Y	Y		
			127	W. P. Lipscomb	M		Y	Y		
			128	Cecil Lewis	M		Y	Y		
			129	Ian Dalrymple	M		Y	Y		
		Boys Town	130	John Meehan	M		Y			
			131	Dore Schary	M		Y			
		The Citadel	132	Ian Dalrymple	M		Y			

			133	Frank Wead	M		Y			
			134	Elizabeth Hill		F	Y		18	
		Four Daughters	135	Julius J. Epstein	M		Y			
			136	Lenore Coffee		F	Y		19	
		You Can't Take it With You	137	Robert Riskin	M					
1940	Writing (Original Story)	Mr. Smith Goes to Washington	138	Lewis R. Foster	M			Y		
12th		Bachelor Mother	139	Felix Jackson	M					
		Love Affair	140	Mildred Cram		F	Y		20	
			141	Leo McCarey	M		Y			
		Ninotchka	142	Melchior Lengyel	M					
		Young Mr. Lincoln	143	Lamar Trotti	M					
	Writing (Screenplay)	Gone with the Wind	144	Sidney Howard	M			Y		
		Goodbye, Mr. Chips	145	R. C. Sherriff	M		Y	Y		
			146	Claudine West		F	Y		21	
			147	Eric Maschwitz	M		Y			
		Mr. Smith Goes to Washington	148	Sidney Buchman	M					
		Ninotchka	149	Charles Bracket	M		Y			
			150	Billy Wilder	M		Y			
			151	Walter Reisch	M		Y			
		Wuthering Heights	152	Charles MacArthur	M		Y			
			153	Ben Hecht	M		Y			
1941	Writing (Original	The Great McGinty	154	Preston Sturges	M			Y		
13th	Screenplay)	Angels Over Broadway	155	Ben Hecht	M					
		Dr. Ehrlich's Magic Bullet	156	Norman Burnside	M		Y			
			157	Heinz Herald	M		Y			
			158	John Huston	M		Y			
		Foreign Correspondent	159	Charles Bennett	M		Y			
			160	Joan Harrison		F	Y		22	
		The Great Dictator	161	Charlie Chaplin	M					
	Writing (Original Story)	Arise, My Love	162	Benjamin Glazer	M		Y	Y		
			163	John S. Toldy	M		Y	Y		
		Comrade X	164	Walter Reisch	M					
		Edison, the Man	165	Dore Schary	M		Y			
			166	Hugo Butler	M		Y			
		My Favourite Wife	167	Bella Spewack		F	Y		23	
			168	Samuel Spewack	M		Y			
			169	Leo McCarey	M		Y			
		The Westerner	170	Stuart N. Lake	M			Y		
	Writing (Screenplay)	The Philadelphia Story	171	Donald Ogden Stewart	M			Y		
		The Grapes of Wrath	172	Nunnally Johnson	M					
		Kitty Foyle: The Natural History of a Woman	173	Dalton Trumbo	M					
		The Long Voyage Home	174	Dudley Nichols	M					
		Rebecca	175	Robert E. Sherwood	M		Y			
			176	Joan Harrison		F	Y		24	
1942	Writing (Original	Citizen Kane	177	Herman J. Mankiewicz	M		Y	Y		
14th	Screenplay)		178	Orson Welles	M		Y			
		The Devil and Miss Jones	179	Norman Krasna	M					
		Sergeant York	180	Harry Chandlee	M		Y			
			181	Abem Finkel	M		Y			
			182	John Huston	M		Y			
			183	Howard E. Koch	M		Y			
		Tall, Dark and Handsome	184	Karl Tunberg	M		Y			
			185	Darrell Ware	M		Y			
		Tom, Dick and Harry	186	Paul Jarrico	M					
	Writing (Original Story)	Here Comes Mr. Jordan	187	Harry Segall	M			Y		
		Ball of Fire	188	Billy Wilder	M		Y			
			189	Thomas Monroe	M		Y			
		The Lady Eve	190	Monckton Hoffe	M					
		Meet John Doe	191	Richard Connell	M		Y			
			192	Robert Presnell	M		Y			
		Night Train	193	Gordon Wellesley	M					
	Writing (Screenplay)	Here Comes Mr. Jordan	194	Sidney Buchman	M		Y	Y		
			195	Seton I. Miller	M		Y			
		Hold Back the Dawn	196	Charles Brackett	M		Y			
			197	Billy Wilder	M		Y			
		How Green Was My Valley	198	Philip Dunne	M					
		The Little Foxes	199	Lillian Hellman		F			25	
		The Maltese Falcon	200	John Huston	M					
1943	Writing (Original Motion	The Invaders	201	Emeric Pressburger	M			Y		
15th	Picture)	Holiday Inn	202	Irving Berlin	M					
		The Pride of the Yankees	203	Paul Gallico	M					
		The Talk of the Town	204	Sidney Harmon	M					
		Yankee Doddle Dandy	205	Robert Buckner	M					
	Writing (Original	Woman of the Year	206	Michael Kanin	M		Y	Y		
	Screenplay)		207	Ring Lardner Jr.	M		Y	Y		
		One of Our Aircraft Is Missing	208	Michael Powell	M		Y			
			209	Emeric Pressburger	M		y			
		Road to Morocco	210	Frank Butler	M		Y			
			211	Don Hartman	M		Y			
		Wake Island	212	W. R. Burnett	M		Y			
			213	Frank Butler	M		Y			
		The War Against Mrs. Hadley	214	George Oppenheimer	M					
	Writing (Screenplay)	Mrs. Miniver	215	George Froeschel	M		Y	Y		
			216	James Hilton	M		Y	Y		
			217	Claudine West		F	Y	Y	26	5
			218	Arthur Wimperis	M		Y	Y		
		49th Parallel	219	Rodney Ackland	M		Y			

			220	Emeric Pressburger	M		Y			
		The Pride of the Yankees	221	Jo Swerling	M		Y			
			222	Herman J. Mankiewicz	M		Y			
		Random Harvest	223	Claudine West		F	Y		27	
			224	George Froeschel	M		Y			
			225	Arthur Wimperis	M		Y			
		The Talk of the Town	226	Irwin Shaw	M		Y			
			227	Sidney Buchman	M		Y			
1944	Writing (Original Motion	The Human Comedy	228	William Saroyan	M			Y		
16th	Picture)	Action in the North Atlantic	229	Guy Gilpatric	M					
		Destination Tokyo	230	Steve Fisher	M					
		The More the Merrier	231	Robert Russell	M		Y			
			232	Frank Ross	M		Y			
		Shadow of a Doubt	233	Gordon McDonell	M					
	Writing (Original	Princess O'Rourke	234	Norman Krasna	M			Y		
	Screenplay)	Air Force	235	Dudley Nichols	M					
		In Which We Serve	236	Noël Coward	M					
		The North Star	237	Lillian Hellman		F			28	
		So Proudly We Hail!	238	Allan Scott	M					
	Writing (Screenplay)	Casablanca	239	Philip G. Epstein	M		Y	Y		
			240	Julius J. Epstein	M		Y	Y		
			241	Howard Koch	M		Y	Y		
		Holy Matrimony	242	Nunnally Johnson	M					
		The More the Merrier	243	Richard Flournoy	M		Y			
			244	Lewis R. Foster	M		Y			
			245	Frank Ross	M		Y			
			246	Robert Russell	M		Y			
		The Song of Bernadette	247	George Seaton	M					
		Watch on the Rhine	248	Dashiell Hammett	M					
1945	Writing (Original Motion	Going My Way	249	Leo McCarey	M			Y		
17th	Picture)	A Guy Named Joe	250	Chandler Sprague	M		Y			
			251	David Boehm	M		Y			
		Lifeboat	252	John Steinbeck	M					
		None Shall Escape	253	Alfred Beumann	M		Y			
			254	Joseph Than	M		Y			
		The Sullivans	255	Edward Doherty	M		Y			
			256	Jules Schermer	M		Y			
	Writing (Original	Wilson	257	Lamar Trotti	M			Y		
	Screenplay)	Hail the Conquering Hero	258	Preston Sturges	M					
		The Miracle of Morgan's Creek	259	Preston Sturges	M					
		Two Girls and a Sailor	260	Richard Connell	M		Y			
			261	Gladys Lehman		F	Y		29	
		Wing and a Prayer	262	Jerome Cady	M					
	Writing (Screenplay)	Going My Way	263	Frank Butler	M		Y	Y		
			264	Frank Cavett	M		Y	Y		
		Double Indemnity	265	Billy Wilder	M		Y			
			266	Raymond Chandler	M		Y			
		Gaslight	267	John Van Druten	M		Y			
			268	Walter Reisch	M		Y			
			269	John L. Balderston	M		Y			
		Laura	270	Jay Dratler	M		Y			
			271	Samuel Hoffenstein	M		Y			
			272	Betty Reinhardt		F	Y		30	
		Meet Me in St. Louis	273	Irving Brecher	M		Y			
			274	Fred F. Finklehoffe	M		Y			
1946	Writing (Original Motion	The House on 92nd Street	275	Charles G. Booth	M			Y		
18th	Picture)	The Affairs of Susan	276	Thomas Monroe	M		Y			
			277	Laszlo Gorog	M		Y			
		A Medal for Benny	278	John Steinbeck	M		Y			
			279	Jack Wagner	M		Y			
		Objective, Burma!	280	Alvah Bessie	M					
		A Song to Remember	281	Ernst Marischka	M					
	Writing (Original	Marie-Louise	282	Richard Schweizer	M			Y		
	Screenplay)	Dillinger	283	Philip Yordan	M					
		Music for Millions	284	Myles Connolly	M					
		Salty O'Rourke	285	Milton Holmes	M					
		What Next, Corporal Hargrove?	286	Harry Kurnitz	M					
	Writing (Screenplay)	The Lost Weekend	287	Charles Brackett	M		Y	Y		
			288	Billy Wilder	M		Y	Y		
		Mildred Pierce	289	Ranald MacDougall	M					
		Pride of the Marines	290	Albert Maltz	M					
		Story of G.I. Joe	291	Leopold Atlas	M		Y			
			292	Guy Endore	M		Y			
			293	Philip Stevenson	M		Y			
		A Tree Grows in Brooklyn	294	Frank Davis	M		Y			
			295	Tess Slesinger		F	Y		31	
1947	Writing (Original Motion	Vacation From Marriage	296	Clemence Dane		F		Y	32	6
19th	Picture)	The Dark Mirror	297	Vladimir Pozner	M					
		The Strange Love of Martha Ivers	298	Jack Patrick	M					
		The Stranger	299	Victor Trivas	M					
		To Each His Own	300	Charles Brackett	M					
	Writing (Original	The Seventh Veil	301	Muriel Box		F	Y	Y	33	7
	Screenplay)		302	Sydney Box	M		Y	Y		
		The Blue Dahlia	303	Raymond Chandler	M					
		Children of Paradise	304	Jacques Prévert	M					
		Notorious	305	Ben Hecht	M					
		Road to Utopia	306	Norman Panama	M		Y			

			307	Melvin Frank	M		Y			
	Writing (Screenplay)	The Best Years of Our Lives	308	Robert Sherwood	M			Y		
		Anna and the King of Siam	309	Sally Benson		F	Y		34	
			310	Talbot Jennings	M		Y			
		Brief Encounter	311	Anthony Havelock-Allan	M		Y			
			312	David Lean	M		Y			
			313	Ronald Neame	M		Y			
		The Killers	314	Anthony Veiller	M					
		Rome, Open City	315	Sergio Amidei	M		Y			
			316	Federico Fellini	M		Y			
1948	Writing (Motion Picture	Miracle on 34th Street	317	Valetine Davies	M			Y		
20th	Story)	A Cage of Nightinghales	318	Georges Chaperot	M		Y	Y		
			319	Rene Wheeler	M		Y			
		It Happened on Fifth Avenue	320	Herbert Clyde Lewis	M		Y			
			321	Frederick Stephani	M		Y			
		Kiss of Death	322	Eleazar Lipsky	M					
		Smash-Up - The Story of a Woman	323	Dorothy Parker		F	Y		35	
			324	Frank Cavett	M		Y			
	Writing (Original	The Bachelor and the Bobby-Soxer	325	Sidney Sheldon	M			Y		
	Screenplay)	Body and Soul	326	Abraham Polonsky	M			Y		
		A Double Life	327	Ruth Gordon		F	Y		36	
			328	Garson Kanin	M		Y			
		Monsieur Verdoux	329	Charlie Chaplin	M					
		Shoeshine	330	Sergio Amidei	M		Y			
			331	Adolfo Franci	M		Y			
			332	C. G. Viola	M		Y			
			333	Cesare Zavattini	M		Y			
	Writing (Screenplay)	Miracle on 34th Street	334	George Seaton	M			Y		
		Boomerang	335	Sally Benson		F	Y		37	
			336	Talbot Jennings	M		Y			
		Crossfire	337	John Paxton	M					
		Gentleman's Agreement	338	Moss Hart	M					
		Great Expectations	339	David Lean	M		Y			
			340	Ronald Neame	M		Y			
			341	Anthony Havelock-Allan	M		Y			
1949	Writing (Motion Picture	The Search	342	Richard Schweizer	M		Y	Y		
21st	Story)		343	David Wechsler	M		Y	Y		
		Louisiana Story	344	Frances Flaherty		F	Y		38	
			345	Robert Flaherty	M		Y			
		The Naked City	346	Malvin Wald	M					
		Red River	347	Borden Chase	M					
		The Red Shoes	348	Emeric Pressburger	M					
	Writing (Screenplay)	The Treasure of the Sierra Madre	349	John Huston	M			Y		
		A Foreign Affair	350	Charles Brackett	M		Y			
			351	Billy Wilder	M		Y			
			352	Richard L. Breen	M		Y			
		Johnny Belinda	353	Irma von Cube		F	Y		39	
			354	Allen Vincent	M		Y			
		The Search	355	Richard Schweizer	M		Y			
			356	David Wechsler	M		Y			
		The Snake Pit	357	Frank Partos	M		Y			
			358	Millen Brand	M		Y			
1950	Writing (Motion Picture	The Stratton Story	359	Douglas Morrow	M			Y		
22nd	Story)	Come to the Stable	360	Clare Boothe Luce		F			40	
		It Happens Every Spring	361	Shirley W. Smith	M		Y			
			362	Valentine Davies	M		Y			
		Sands of Iwo Jima	363	Harry Brown	M					
		White Heat	364	Virginia Kellogg		F			41	
	Writing (Screenplay)	A Letter to Three Wives	365	Joseph L. Mankiewicz	M			Y		
		All the King's Men	366	Robert Rossen	M					
		The Bicycle Thief	367	Cesare Zavattini	M					
		Champion	368	Carl Foreman	M					
		The Fallen Idol	369	Graham Greene	M					
	Writing (Story and	Battleground	370	Robert Pirosh	M			Y		
	Screenplay)	Jolson Sings Again	371	Sidney Buchman	M					
		Paisan	372	Alfred Hayes	M		Y			
			373	Federico Fellini	M		Y			
			374	Sergio Amidei	M		Y			
			375	Marcello Pagliero	M		Y			
			376	Roberto Rossellini	M		Y			
		Passport to Pimlico	377	T. E. B. Clarke	M					
		The Quiet Ones	378	Helen Levitt		F	Y		42	
			379	Janice Loeb		F	Y		43	
			380	Sidney Meyers	M		Y			
1951	Writing (Motion Picture	Panic in the Streets	381	Edna Anhalt		F	Y	Y	44	8
23rd	Story)		382	Edward Anhalt	M		Y	Y		
		Bitter Rice	383	Giuseppe De Santis	M		Y			
			384	Carlo Lizzani	M		Y			
		The Gunfighter	385	William Bowers	M		Y			
			386	Andre de Toth	M		Y			
		Mystery Street	387	Leonard Spigelgass	M					
		When Willie Comes Marching Home	388	Sy Gomberg	M					
	Writing (Screenplay)	All About Eve	389	Joseph L. Mankiewicz	M			Y		
		The Asphalt Jungle	390	Ben Maddow	M		Y			
			391	John Huston	M		Y			
		Born Yesterday	392	Albert Mannheimer	M					
		Broken Arrow	393	Albert Maltz	M					

		Father of the Bride	394	Frances Goodrich		F	Y		45	
			395	Albert Hackett	M		Y			
	Writing (Story and	Sunset Boulevard	396	Charles Brackett	M		Y	Y		
	Screenplay)		397	D.M. Marshman, Jr.	M		Y	Y		
			398	Billy Wilder	M		Y	Y		
		Adam's Rib	399	Ruth Gordon		F	Y		46	
			400	Garson Kanin	M		Y			
		Caged	401	Virginia Kellogg		F	Y		47	
			402	Bernard C. Schoenfeld	M		Y			
		The Men	403	Carl Foreman	M					
		No Way Out	404	Joseph L. Mankiewicz	M					
			405	Lesser Samuels	M					
1952	Writing (Motion Picture	Seven Days to Noon	406	Paul Dehn	M		Y	Y		
24th	Story)		407	James Bernard	M		Y	Y		
		Bullfighter and the Lady	408	Budd Boetticher	M		Y			
			409	Ray Nazarro	M		Y			
		The Frogmen	410	Oscar Millard	M					
		Here Comes the Groom	411	Robert Riskin	M		Y			
			412	Liam O'Brien	M		Y			
		Teresa	413	Alfred Hayes	M		Y			
			414	Stewart Stern	M		Y			
	Writing (Screenplay)	A Place in the Sun	415	Harry Brown	M		Y	Y		
			416	Michael Wilson	M		Y	Y		
		The African Queen	417	James Agee	M		Y			
			418	John Huston	M		Y			
		Detective Story	419	Robert Wyler	M		Y			
			420	Philip Yordan	M		Y			
		La Ronde	421	Jacques Natanson	M		Y			
			422	Max Ophüls	M		Y			
		A Streetcar Named Desire	423	Tennessee Williams	M					
	Writing (Story and	An American in Paris	424	Alan Jay Lerner	M			Y		
	Screenplay)	The Big Carnival	425	Billy Wilder	M		Y			
			426	Lesser Samuels	M		Y			
			427	Walter Newman	M		Y			
		David and Bathsheba	428	Philip Dunne	M					
		Go for Broke!	429	Robert Pirosh	M					
		The Well	430	Clarence Greene	M		Y			
			431	Russell Rouse	M		Y			
1953	Writing (Motion Picture	The Greatest Show on Earth	432	Fredric M. Frank	M		Y	Y		
25th	Story)		433	Theodore St. John	M		Y	Y		
			434	Frank Cavett	M		Y	Y		
		My Son John	435	Leo McCarey	M					
		The Narrow Margin	436	Martin Goldsmith	M		Y			
			437	Jack Leonard	M		Y			
		The Pride of St. Louis	438	Guy Trosper	M					
		The Sniper	439	Edna Anhalt		F	Y		48	
			440	Edward Anhalt	M		Y			
	Writing (Screenplay)	The Bad and the Beautiful	441	Charles Schnee	M			Y		
		5 Fingers	442	Michael Wilson	M					
		High Noon	443	Carl Foreman	M					
		The Man in the White Suit	444	John Dighton	M		Y			
			445	Roger MacDougall	M		Y			
			446	Alexander Mackendrick	M		Y			
		The Quiet Man	447	Frank S. Nugent	M					
	Writing (Story and	The Lavender Hill Mob	448	T. E. B. Clarke	M			Y		
	Screenplay)	The Atomic City	449	Sydney Boehm	M					
		The Sound Barrier	450	Terence Rattigan	M					
		Pat and Mike	451	Ruth Gordon		F	Y		49	
			452	Garson Kanin	M		Y			
		Viva Zapata!	453	John Steinbeck	M					
1954	Writing (Motion Picture	Roman Holiday	454	Dalton Trumbo	M			Y		
26th	Story)	Above and Beyond	455	Beirne Lay, Jr.	M					
		The Captain's Paradise	456	Alec Coppel	M					
		Little Fugitive	457	Ray Ashley	M		Y			
			458	Morris Engel	M		Y			
			459	Ruth Orkin		F	Y		50	
	Writing (Screenplay)	From Here to Eternity	460	Daniel Taradash	M			Y		
		The Cruel Sea	461	Eric Ambler	M					
		Lili	462	Helen Deutsch		F	Y		51	
			463	Ian McLellan Hunter	M		Y			
		Roman Holiday	464	John Dighton	M					
		Shane	465	A.B. Guthrie Jr.	M					
	Writing (Story and	Titanic	466	Charles Brackett	M		Y	Y		
	Screenplay)		467	Richard L. Breen	M		Y	Y		
			468	Walter Reisch	M		Y	Y		
		The Band Wagon	469	Betty Comden		F	Y		52	
			470	Adolph Green	M		Y			
		The Desert Rats	471	Richard Murphy	M					
		The Naked Spur	472	Sam Rolfe	M		Y			
			473	Harold Jack Bloom	M		Y			
		Take the High Ground!	474	Millard Kaufman	M					
1955	Writing (Motion Picture	Broken Lance	475	Philip Yordan	M			Y		
27th	Story)	Bread, Love and Dreams	476	Ettore Margadonna	M					
		Forbidden Games	477	François Boyer	M					
		Night People	478	Jed Harris	M		Y			
			479	Tom Reed	M		Y			
		There's No Business Like Show Business	480	Lamar Trotti	M					

	Writing (Screenplay)	The Country Girl	481	George Seaton	M			Y		
		The Caine Mutiny	482	Stanley Roberts	M					
		Rear Window	483	John Michael Hayes	M					
		Sabrina	484	Billy Wilder	M		Y			
			485	Samuel Taylor	M		Y			
			486	Ernest Lehman	M		Y			
		Seven Brides for Seven Brothers	487	Albert Hackett	M		Y			
			488	Frances Goodrich		F	Y		53	
			489	Dorothy Kingsley		F	Y		54	
	Writing (Story and	On the Waterfront	490	Budd Schulberg	M			Y		
	Screenplay)	The Barefoot Contessa	491	Joseph L. Mankiewicz	M					
		Genevieve	492	William Rose	M			Y		
		The Glenn Miller Story	493	Valentine Davies	M		Y			
			494	Oscar Brodney	M		Y			
		Knock on Wood	495	Norman Panama	M		Y			
			496	Melvin Frank	M		Y			
1956	Writing (Motion Picture	Love Me or Leave Me	497	Daniel Fuchs	M			Y		
28th	Story)	The Private War of Major Benson	498	Joe Connelly	M		Y			
			499	Bob Mosher	M		Y			
		Rebel Without a Cause	500	Nicholas Ray	M					
		The Sheep Has Five Legs	501	Jean Marsan	M		Y			
			502	Henri Troyat	M		Y			
			503	Jacques Perret	M		Y			
			504	Henri Verneuil	M		Y			
			505	Raoul Ploquin	M		Y			
		Strategic Air Command	506	Beirne Lay, Jr.	M					
	Writing (Screenplay)	Marty	507	Paddy Chayefsky	M			Y		
		Bad Day at Black Rock	508	Millard Kaufman	M					
		Blackboard Jungle	509	Richard Brooks	M					
		East of Eden	510	Paul Osborn	M					
		Love Me or Leave Me	511	Daniel Fuchs	M		Y			
			512	Isobel Lennart		F	Y		55	
	Writing (Story and	Interrupted Melody	513	Sonya Levien		F	Y	Y	56	9
	Screenplay)		514	William Ludwig	M		Y	Y		
		The Court-Martial of Billy Mitchell	515	Milton Sperling	M		Y			
			516	Emmet Lavery	M		Y			
		It's Always Fair Weather	517	Betty Comden		F	Y		57	
			518	Adolph Green	M		Y			
		Les Vacances de M. Hulot	519	Jacques Tati	M		Y			
			520	Henri Marquet	M		Y			
		The Seven Little Foys	521	Melville Shavelson	M		Y			
			522	Jack Rose	M		Y			
1957	Writing (Motion Picture	The Brave One	523	Dalton Trumbo	M			Y		
29th	Story)	The Eddy Duchin Story	524	Leo Katcher	M					
		The Proud and the Beautiful	525	Jean Paul Sartre	M					
		Umberto D.	526	Cesare Zavattini	M					
	Writing (Screenplay -	Around the World in 80 Days	527	John Farrow	M		Y	Y		
	Adapted)		528	S. J. Perelman	M		Y			
			529	James Poe	M		Y			
		Baby Doll	530	Tennessee Williams	M					
		Friendly Persuasion	531	Michael Wilson	M					
		Giant	532	Fred Guiol	M		Y			
			533	Ivan Moffat	M		Y			
		Lust for Life	534	Norman Corwin	M					
	Writing (Screenplay -	The Red Balloon	535	Albert Lamorisse	M			Y		
	Original)	The Bold and the Brave	536	Robert Lewin	M					
		Julie	537	Andrew L. Stone	M					
		La Strada	538	Federico Fellini	M		Y			
			539	Tullio Pinelli	M		Y			
		The Ladykillers	540	William Rose	M					
1958	Writing (Screenplay -	The Bridge on the River Kwai	541	Pierre Boulle	M		Y	Y		
30th	Based on Material From		542	Carl Foreman	M		Y	Y		
	Another Medium)		543	Michael Wilson	M		Y	Y		
		Heaven Knows, Mr. Allison	544	John Huston	M		Y			
			545	John Lee Mahin	M		Y			
		Peyton Place	546	John Michael Hayes	M					
		Sayonara	547	Paul Osborn	M					
		12 Angry Men	548	Reginald Rose	M					
	Writing (Story and	Designing Woman	549	George Wells	M			Y		
	Screenplay - Written	Funny Face	550	Leonard Gershe	M					
	Directly for the Screen)	Man of a Thousand Faces	551	Ralph Wheelwright	M		Y			
			552	R. Wright Campbell	M		Y			
			553	Ivan Goff	M		Y			
			554	Ben Roberts	M		Y			
		The Tin Star	555	Barney Slater	M		Y			
			556	Joel Kane	M		Y			
			557	Dudley Nichols	M		Y			
		I Vitelloni	558	Federico Fellini	M		Y			
			559	Ennio Flaiano	M		Y			
			560	Tullio Pinelli	M		Y			
1959	Writing (Screenplay -	Gigi	561	Alan Jay Lerner	M			Y		
31st	Based on Material From	Cat on a Hot Tin Roof	562	Richard Brooks	M		Y			
	Another Medium)		563	James Poe	M		Y			
		The Horse's Mouth	564	Alec Guinness	M					
		I Want to Live!	565	Nelson Gidding	M		Y			
			566	Don Mankiewicz	M		Y			
		Separate Tables	567	John Gay	M		Y			

			568	Terence Rattigan	M		Y			
	Writing (Story and	The Defiant Ones	569	Nathan E. Douglas	M		Y	Y		
	Screenplay - Written		570	Harold Jacob Smith	M		Y	Y		
	Directly for the Screen)	The Goddess	571	Paddy Chayefsky	M					
		Houseboat	572	Melville Shavelson	M		Y			
			573	Jack Rose	M		Y			
		The Sheepman	574	James Edward Grant	M		Y			
			575	William Bowers	M		Y			
		Teacher's Pet	576	Fay Kanin		F	Y		58	
			577	Michael Kanin	M		Y			
1960	Writing (Screenplay -	Room at the Top	578	Neil Paterson	M			Y		
32nd	Based on Material From	Anatomy of a Murder	579	Wendell Mayes	M					
	Another Medium)	Ben-Hur	580	Karl Tunberg	M					
		The Nun's Story	581	Robert Anderson	M					
		Some Like It Hot	582	Billy Wilder	M		Y			
			583	I. A. L. Diamond	M		Y			
	Writing (Story and	Pillow Talk	584	Clarence Greene	M		Y	Y		
	Screenplay - Written		585	Maurice Richlin	M		Y			
	Directly for the Screen)		586	Russell Rouse	M		Y			
			587	Stanley Shapiro	M		Y			
		The 400 Blows	588	François Truffaut	M		Y			
			589	Marcel Moussy	M		Y			
		North by Northwest	590	Ernest Lehman	M					
		Operation Petticoat	591	Paul King	M		Y			
			592	Joseph Stone	M		Y			
			593	Stanley Shapiro	M		Y			
			594	Maurice Richlin	M		Y			
		Wild Strawberries	595	Ingmar Bergman	M					
1961	Writing (Screenplay -	Elmer Gantry	596	Richard Brooks	M			Y		
33rd	Based on Material From	Inherit the Wind	597	Nedrick Young	M		Y			
	Another Medium)		598	Harold Jacob Smith	M		Y			
		Sons and Lovers	599	Gavin Lambert	M		Y			
			600	T. E. B. Clarke	M		Y			
		The Sundowners	601	Isobel Lennart		F			59	
		Tunes of Glory	602	James Kennaway	M					
	Writing (Story and	The Apartment	603	I. A. L. Diamond	M		Y	Y		
	Screenplay - Written		604	Billy Wilder	M		Y	Y		
	Directly for the Screen)	The Angry Silence	605	Bryan Forbes	M		Y			
			606	Richard Gregson	M		Y			
			607	Michael Craig	M		Y			
		The Facts of Life	608	Norman Panama	M		Y			
			609	Melvin Frank	M		Y			
		Hiroshima mon amour	610	Marguerite Duras		F			60	
		Never on Sunday	611	Jules Dassin	M					
1962	Writing (Screenplay -	Judgment at Nuremberg	612	Abby Mann	M			Y		
34th	Based on Material From	Breakfast at Tiffany's	613	George Axelrod	M					
	Another Medium)	The Guns of Navarone	614	Carl Foreman	M					
		The Hustler	615	Sidney Carroll	M		Y			
			616	Robert Rossen	M		Y			
		West Side Story	617	Ernest Lehman	M					
	Writing (Story and	Splendor in the Grass	618	William Inge	M			Y		
	Screenplay - Written	Ballad of a Soldier	619	Valentin Yoshov	M		Y			
	Directly for the Screen)		620	Grigori Chukhrai	M		Y			
		La Dolce Vita	621	Federico Fellini	M		Y			
			622	Tullio Pinelli	M		Y			
			623	Ennio Flaiano	M		Y			
			624	Brunello Rondi	M		Y			
		General della Rovere	625	Sergio Amidei	M		Y			
			626	Diego Fabbri	M		Y			
			627	Indro Montanelli	M		Y			
		Lover Come Back	628	Stanley Shapiro	M		Y			
			629	Paul Henning	M		Y			
1963	Writing (Screenplay -	To Kill a Mockingbird	630	Horton Foote	M			Y		
35th	Based on Material From	David and Lisa	631	Eleanor Perry		F			61	
	Another Medium)	Lawrence of Arabia	632	Robert Bolt	M		Y			
			633	Michael Wilson	M		Y			
		Lolita	634	Vladimir Nabokov	M					
		The Miracle Worker	635	William Gibson	M					
	Writing (Story and	Divorce, Italian Style	636	Ennio de Concini	M		Y	Y		
	Screenplay - Written		637	Pietro Germi	M		Y	Y		
	Directly for the Screen)		638	Alfredo Giannetti	M		Y	Y		
		Freud: The Secret Passion	639	Charlie Kaufman	M		Y			
			640	Wolfgang Reinhardt	M		Y			
		Last Year at Marienbad	641	Alain Robbe-Grillet	M					
		That Touch of Mink	642	Stanley Shapiro	M		Y			
			643	Nate Monaster	M		Y			
		Through a Glass Darkly	644	Ingmar Bergman	M					
1964	Writing (Screenplay -	Tom Jones	645	John Osborne	M			Y		
36th	Based on Material From	Captain Newman, M.D.	646	Richard L. Breen	M		Y			
	Another Medium)		647	Henry Ephron	M		Y			
			648	Phoebe Ephron		F	Y		62	
		Hud	649	Irving Ravetch	M		Y			
			650	Harriet Frank, Jr.		F	Y		63	
		Lilies of the Field	651	James Poe	M					
		Sundays and Cybele	652	Serge Bourguignon	M		Y			
			653	Antoine Tudal	M		Y			
	Writing (Story and	How the West Was Won	654	James Webb	M			Y		

	Screenplay - Written	8½	655	Federico Fellini	M		Y			
	Directly for the Screen)		656	Ennio Flaiano	M		Y			
			657	Tullio Pinelli	M		Y			
			658	Brunello Rondi	M		Y			
		America, America	659	Elia Kazan	M					
		The Four Days of Naples	660	Pasquale Festa Campanile	M		Y			
			661	Massimo Franciosa	M		Y			
			662	Nanni Loy	M		Y			
			663	Vasco Pratolini	M		Y			
			664	Carlo Bernari	M		Y			
		Love with the Proper Stranger	665	Arnold Schulman	M					
1965	Writing (Screenplay -	Becket	666	Edward Anhalt	M			Y		
37th	Based on Material From	Dr. Strangelove or: How I Learned to Stop	667	Stanley Kubrick	M					
	Another Medium)	Worrying and Love the Bomb	668	Peter George	M		Y			
			669	Terry Southern	M		Y			
		Mary Poppins	670	Bill Walsh	M		Y			
			671	Don DaGradi	M		Y			
		My Fair Lady	672	Alan Jay Lerner	M					
		Zorba the Greek	673	Michael Cacoyannis	M					
	Writing (Story and	Father Goose	674	Peter Stone	M		Y	Y		
	Screenplay - Written		675	Frank Tarloff	M		Y	Y		
	Directly for the Screen)		676	S. H. Barnett	M		Y	Y		
		A Hard Day's Night	677	Alun Owen	M					
		One Potato, Two Potato	678	Raphael Hayes	M		Y			
			679	Orville H. Hampton	M		Y			
		The Organizer	680	Agenore Incrocci	M		Y			
			681	Furio Scarpelli	M		Y			
			682	Mario Monicelli	M		Y			
		That Man from Rio	683	Jean-Paul Rappeneau	M		Y			
			684	Ariane Mnouchkine		F	Y		64	
			685	Daniel Boulanger	M		Y			
			686	Philippe de Broca	M		Y			
1966	Writing (Screenplay -	Doctor Zhivago	687	Robert Bolt	M			Y		
38th	Based on Material From	Cat Ballou	688	Walter Newman	M		Y			
	Another Medium)		689	Frank R. Pierson	M		Y			
		The Collector	690	Stanley Mann	M		Y			
			691	John Kohn	M		Y			
		Ship of Fools	692	Abby Mann	M					
		A Thousand Clowns	693	Herb Gardner	M					
	Writing (Story and	Darling	694	Frederic Raphael	M			Y		
	Screenplay - Written	Casanova 70	695	Agenore Incrocci	M		Y			
	Directly for the Screen)		696	Furio Scarpelli	M		Y			
			697	Mario Monicelli	M		Y			
			698	Tonino Guerra	M		Y			
			699	Giorgio Salvioni	M		Y			
			700	Suso Cecchi d'Amico		F	Y		65	
		Those Magnificent Men in Their Flying Machines	701	Jack Davies	M		Y			
			702	Ken Annakin	M		Y			
		The Train	703	Franklin Coen	M		Y			
			704	Frank Davis	M		Y			
		The Umbrellas of Cherbourg	705	Jacques Demy	M					
1967	Writing (Screenplay -	A Man for All Seasons	706	Robert Bolt	M			Y		
39th	Based on Material From	Alfie	707	Bill Naughton	M					
	Another Medium)	The Professionals	708	Richard Brooks	M					
		The Russians Are Coming, the Russians Are Coming	709	William Rose	M					
		Who's Afraid of Virginia Woolf?	710	Ernest Lehman	M					
	Writing (Story and	A Man and a Woman	711	Claude Lelouch	M		Y	Y		
	Screenplay - Written		712	Pierre Uytterhoeven	M		Y	Y		
	Directly for the Screen)	Blowup	713	Michelangelo Antonioni	M		Y			
			714	Tonino Guerra	M		Y			
			715	Edward Bond	M		Y			
		The Fortune Cookie	716	Billy Wilder	M		Y			
			717	I. A. L. Diamond	M		Y			
		Khartoum	718	Robert Ardrey	M					
		The Naked Prey	719	Clint Johnston	M		Y			
			720	Don Peters	M		Y			
1968	Writing (Screenplay -	In the Heat of the Night	721	Stirling Silliphant	M					
40th	Based on Material From	Cool Hand Luke	722	Donn Pearce	M		Y			
	Another Medium)		723	Frank R. Pierson	M		Y			
		The Graduate	724	Calder Willingham	M		Y			
			725	Buck Henry	M		Y			
		In Cold Blood	726	Richard Brooks	M					
		Ulysses	727	Joseph Strick	M		Y			
			728	Fred Haines	M		Y			
	Writing (Story and	Guess Who's Coming to Dinner	729	William Rose	M					
	Screenplay - Written	Bonnie and Clyde	730	David Newman	M		Y			
	Directly for the Screen)		731	Robert Benton	M		Y			
		Divorce American Style	732	Robert Kaufman	M		Y			
			733	Norman Lear	M		Y			
		La Guerre Est Finie	734	Jorge Semprún	M					
		Two for the Road	735	Frederic Raphael	M					
1969	Writing (Screenplay -	The Lion in Winter	736	James Goldman	M			Y		
41st	Based on Material From	The Odd Couple	737	Neil Simon	M					
	Another Medium)	Oliver!	738	Vernon Harris	M					
		Rachel, Rachel	739	Stewart Stern	M					
		Rosemary's Baby	740	Roman Polanski	M					
	Writing (Story and	The Producers	741	Mel Brooks	M			Y		

	Screenplay - Written	2001: A Space Odyssey	742	Stanley Kubrick	M		Y			
	Directly for the Screen)		743	Arthur C. Clarke	M		Y			
		The Battle of Algiers	744	Franco Solinas	M		Y			
			745	Gillo Pontecorvo	M		Y			
		Faces	746	John Cassavetes	M					
		Hot Millions	747	Ira Wallach	M		Y			
			748	Peter Ustinov	M		Y			
1970	Writing (Screenplay -	Midnight Cowboy	749	Waldo Salt	M			Y		
42nd	Based on Material From	Anne of the Thousand Days	750	John Hale	M		Y			
	Another Medium)		751	Bridget Boland		F	Y		66	
			752	Richard Sokolov	M		Y			
		Goodbye, Columbus	753	Arnold Schulman	M					
		They Shoot Horses, Don't They?	754	James Poe	M		Y			
			755	Robert E. Thompson	M		Y			
		Z	756	Jorge Semprún	M		Y			
			757	Costa-Gavras	M		Y			
	Writing (Story and	Butch Cassidy and the Sundance Kid	758	William Goldman	M			Y		
	Screenplay - Based on	Bob & Carol & Ted & Alice	759	Paul Mazursky	M		Y			
	Material Not Previously		760	Larry Tucker	M		Y			
	Published or Produced)	The Damned	761	Nicola Badalucco	M		Y			
			762	Enrico Medioli	M		Y			
			763	Luchino Visconti	M		Y			
		Easy Rider	764	Peter Fonda	M		Y			
			765	Dennis Hopper	M		Y			
			766	Terry Southern	M		Y			
		The Wild Bunch	767	Walon Green	M		Y			
			768	Roy N. Sickner	M		Y			
			769	Sam Peckinpah	M		Y			
1971	Writing (Screenplay -	MASH	770	Ring Lardner Jr.	M			Y		
43rd	Based on Material From	Airport	771	George Seaton	M					
	Another Medium)	I Never Sang for My Father	772	Robert Anderson	M					
		Lovers and Other Strangers	773	Joseph Bologna	M		Y			
			774	David Zelag Goodman	M		Y			
			775	Renée Taylor		F	Y		67	
		Women in Love	776	Larry Kramer	M					
	Writing (Story and	Patton	777	Francis Ford Coppola	M		Y	Y		
	Screenplay - Based on		778	Edmund H. North	M		Y			
	Factural Material or	Five Easy Pieces	779	Adrien Joyce		F	Y		68	
	Material Not Previously		780	Bob Rafelson	M		Y			
	Published or Produced)	Joe	781	Norman Wexler	M					
		Love Story	782	Erich Segal	M					
		My Night at Maud's	783	Éric Rohmer	M					
1972	Writing (Screenplay -	The French Connection	784	Ernest Tidyman	M			Y		
44th	Based on Material From	A Clockwork Orange	785	Stanley Kubrick	M					
	Another Medium)	The Conformist	786	Bernardo Bertolucci	M					
		The Garden of the Finzi Continis	787	Ugo Pirro	M		Y			
			788	Vittorio Bonicelli	M		Y			
		The Last Picture Show	789	Larry McMurtry	M		Y			
			790	Peter Bogdanovich	M		Y			
	Writing (Story and	The Hospital	791	Paddy Chayefsky	M			Y		
	Screenplay - Based on	Investigation of a Citizen Above Suspicion	792	Elio Petri	M		Y			
	Factural Material or		793	Ugo Pirro	M		Y			
	Material Not Previously	Klute	794	Andy Lewis	M		Y			
	Published or Produced)		795	David Lewis	M		Y			
		Summer of '42	796	Herman Raucher	M					
		Sunday Bloody Sunday	797	Penelope Gilliatt		F			69	
1973	Writing (Screenplay -	The Godfather	798	Mario Puzo	M		Y	Y		
45th	Based on Material From		799	Francis Ford Coppola	M		Y	Y		
	Another Medium)	Cabaret	800	Jay Presson Allen		F			70	
		The Emigrants	801	Bengt Forslund	M		Y			
			802	Jan Troell	M		Y			
		Pete 'n' Tillie	803	Julius J. Epstein	M					
		Sounder	804	Lonne Elder III	M					
	Writing (Story and	The Candidate	805	Jeremy Larner	M			Y		
	Screenplay - Based on	The Discreet Charm of the Bourgeoisie	806	Luis Buñuel	M		Y			
	Factural Material or		807	Jean-Claude Carrière	M		Y			
	Material Not Previously	Lady Sings the Blues	808	Terence McCloy	M		Y			
	Published or Produced)		809	Chris Clark		F	Y		71	
			810	Suzanne de Passe		F	Y		72	
		Murmur of the Heart	811	Louis Malle	M					
		Young Winston	812	Carl Foreman	M					
1974	Writing (Screenplay -	The Exorcist	813	William Peter Blatty	M			Y		
46th	Based on Material From	The Last Detail	814	Robert Towne	M					
	Another Medium)	The Paper Chase	815	James Bridges	M					
		Paper Moon	816	Alvin Sargent	M					
		Serpico	817	Waldo Salt	M		Y			
			818	Norman Wexler	M		Y			
	Writing (Story and	The Sting	819	David S. Ward	M			Y		
	Screenplay - Based on	American Graffiti	820	George Lucas	M		Y			
	Factural Material or		821	Gloria Katz		F	Y		73	
	Material Not Previously		822	Willard Huyck	M		Y	Y		
	Published or Produced)	Cries and Whispers	823	Ingmar Bergman	M					
		Save the Tiger	824	Steve Shagan	M					
		A Touch of Class	825	Melvin Frank	M		Y			
			826	Jack Rose	M		Y			
1975	Writing (Original	Chinatown	827	Robert Towne	M			Y		
47th	Screenplay)	Alice Doesn't Live Here Anymore	828	Robert Getchell	M					

		The Conversation	829	Francis Ford Coppola	M					
		Day for Night	830	François Truffaut	M		Y			
			831	Jean-Louis Richard	M		Y			
			832	Suzanne Schiffman		F	Y		74	
		Harry and Tonto	833	Paul Mazursky	M		Y			
			834	Josh Greenfield	M		Y			
	Writing (Screenplay	The Godfather Part II	835	Francis Ford Coppola	M		Y	Y		
	Adapted from Other		836	Mario Puzo	M		Y	Y		
	Material)	The Apprenticeship of Duddy Kravitz	837	Lionel Chetwynd (adaptation	M		Y			
			838	Mordecai Richler (novel)	M		Y			
		Lenny	839	Julian Barry	M					
		Murder on the Orient Express	840	Paul Dehn	M					
		Young Frankenstein	841	Gene Wilder	M		Y			
			842	Mel Brooks	M		Y			
1976	Writing (Original	Dog Day Afternoon	843	Frank Pierson	M			Y		
48th	Screenplay)	Amarcord	844	Federico Fellini	M		Y			
			845	Tonino Guerra	M		Y			
		And Now My Love	846	Claude Lelouch	M		Y			
			847	Pierre Uytterhoeven	M		Y			
		Lies My Father Told Me	848	Ted Allan	M					
		Shampoo	849	Robert Towne	M		Y			
			850	Warren Beatty	M		Y			
	Writing (Screenplay	One Flew Over the Cuckoo's Nest	851	Bo Goldman	M		Y	Y		
	Adapted from Other		852	Laurence Hauben	M		Y	Y		
	Material)	Barry Lyndon	853	Stanley Kubrick	M					
		The Man Who Would Be King	854	John Huston	M		Y			
			855	Gladys Hill		F	Y		75	
		Profumo di donna	856	Ruggero Maccari	M		Y			
			857	Dino Risi	M		Y			
		The Sunshine Boys	858	Neil Simon	M					
1977	Writing (Screenplay	Network	859	Paddy Chayefsky	M			Y		
49th	Written Directly for the	Cousin Cousine	860	Jean-Charles Tacchella	M		Y			
	Screen - Based on Factual		861	Daniele Thompson		F	Y		76	
	Material Not Previously	The Front	862	Walter Bernstein	M					
	Published or Produced)	Rocky	863	Sylvester Stallone	M					
		Seven Beauties	864	Lina Wertmüller		F			77	
	Writing (Screenplay -	All the President's Men	865	William Goldman	M			Y		
	Based on Material from	Bound for Glory	866	Robert Getchell	M					
	Another Medium)	Fellini's Casanova	867	Federico Fellini	M		Y			
			868	Bernardino Zapponi	M		Y			
		The Seven-Per-Cent Solution	869	Nicholas Meyer	M					
		Voyage of the Damned	870	David Butler	M		Y			
			871	Steve Shagan	M		Y			
1978	Writing (Screenplay	Annie Hall	872	Woody Allen	M		Y	Y		
50th	Written Directly for the		873	Marshall Brickman	M		Y	Y		
	Screen - Based on Factual	The Goodbye Girl	874	Neil Simon	M					
	Material Not Previously	The Late Show	875	Robert Benton	M					
	Published or Produced)	Star Wars	876	George Lucas	M					
		The Turning Point	877	Arthur Laurents	M					
	Writing (Screenplay -	Julia	878	Alvin Sargent	M			Y		
	Based on Material from	Equus	879	Peter Shaffer	M					
	Another Medium)	I Never Promised You a Rose Garden	880	Gavin Lambert	M		Y			
			881	Lewis John Carlino	M		Y			
		Oh, God!	882	Larry Gelbart	M					
		That Obscure Object of Desire	883	Luis Buñuel	M		Y			
			884	Jean-Claude Carrière	M		Y			
1979	Writing (Screenplay -	Midnight Express	885	Oliver Stone	M			Y		
51st	Based on Material from	Bloodbrothers	886	Walter Newman	M					
	Another Medium)	California Suite	887	Neil Simon	M					
		Heaven Can Wait	888	Elaine May		F	Y		78	
			889	Warren Beatty	M		Y			
		Same Time, Next Year	890	Bernard Slade	M					
	Writing (Screenplay	Coming Home	891	Robert C. Jones	M		Y	Y		
	Written Directly for the		892	Waldo Salt	M		Y	Y		
	Screen)		893	Nancy Dowd		F	Y	Y	79	10
		Autumn Sonata	894	Ingmar Bergman	M					
		The Deer Hunter	895	Deric Washburn	M		Y			
			896	Michael Cimino	M		Y			
			897	Louis Garfinkle	M		Y			
			898	Quinn K. Redeker	M		Y			
		Interiors	899	Woody Allen	M					
		An Unmarried Woman	900	Paul Mazursky	M					
1980	Writing (Screenplay -	Kramer vs. Kramer	901	Robert Benton	M			Y		
52nd	Based on Material from	Apocalypse Now	902	John Milius	M		Y			
	Another Medium)		903	Francis Ford Coppola	M		Y			
		La Cage aux folles	904	Marcello Danon	M		Y			
			905	Edouard Molinaro	M		Y			
			906	Jean Poiret	M		Y			
			907	Francis Veber	M		Y			
		A Little Romance	908	Allan Burns	M					
		Norma Rae	909	Harriet Frank, Jr.		F	Y		80	
			910	Irving Ravetch	M		Y			
	Writing (Screenplay	Breaking Away	911	Steve Tesich	M			Y		
	Written Directly for the	All That Jazz	912	Robert Alan Aurthur	M		Y			
	Screen)		913	Bob Fosse	M		Y			
		…And Justice for All	914	Valerie Curtin		F	Y		81	
			915	Barry Levinson	M		Y			

		The China Syndrome	916	Mike Gray	M		Y			
			917	T. S. Cook	M		Y			
			918	James Bridges	M		Y			
		Manhattan	919	Woody Allen	M		Y			
			920	Marshall Brickman	M		Y			
1981	Writing (Screenplay -	Ordinary People	921	Alvin Sargent	M			Y		
53rd	Based on Material from	Breaker Morant	922	Jonathan Hardy	M		Y			
	Another Medium)		923	David Stevens	M		Y			
			924	Bruce Beresford	M		Y			
		Coal Miner's Daughter	925	Tom Rickman	M					
		The Elephant Man	926	Christopher De Vore	M		Y			
			927	Eric Bergren	M		Y			
			928	David Lynch	M		Y			
		The Stunt Man	929	Lawrence B. Marcus	M		Y			
			930	Richard Rush	M		Y			
	Writing (Screenplay	Melvin and Howard	931	Bo Goldman	M			Y		
	Written Directly for the	Brubaker	932	W. D. Richter	M		Y			
	Screen)		933	Arthur A. Ross	M		Y			
		Fame	934	Christopher Gore	M					
		Mon oncle d'Amérique	935	Jean Gruault	M		Y			
			936	Henri Laborit	M		Y			
		Private Benjamin	937	Nancy Meyers		F	Y		82	
			938	Charles Shyer	M		Y			
			939	Harvey Miller	M		Y			
1982	Writing (Screenplay -	On Golden Pond	940	Ernest Thompson	M			Y		
54th	Based on Material from	The French Lieutenant's Woman	941	Harold Pinter	M					
	Another Medium)	Pennies from Heaven	942	Dennis Potter	M					
		Prince of the City	943	Jay Presson Allen		F	Y		83	
			944	Sidney Lumet	M		Y			
		Ragtime	945	Michael Weller	M					
	Writing (Screenplay	Chariots of Fire	946	Colin Welland	M			Y		
	Written Directly for the	Absence of Malice	947	Kurt Luedtke	M					
	Screen)	Arthur	948	Steve Gordon	M					
		Atlantic City	949	John Guare	M					
		Reds	950	Warren Beatty	M		Y			
			951	Trevor Griffiths	M		Y			
1983	Writing (Screenplay -	Missing	952	Costa-Gavras	M		Y	Y		
55th	Based on Material from		953	Donald E. Stewart	M		Y	Y		
	Another Medium)	Das Boot	954	Wolfgang Petersen	M					
		Sophie's Choice	955	Alan J. Pakula	M					
		The Verdict	956	David Mamet	M					
		Victor/Victoria	957	Blake Edwards	M					
	Writing (Screenplay	Gandhi	958	John Briley	M			Y		
	Written Directly for the	Diner	959	Barry Levinson	M					
	Screen)	E.T. the Extra-Terrestrial	960	Melissa Mathison		F			84	
		An Officer and a Gentleman	961	Douglas Day Stewart	M					
		Tootsie	962	Larry Gelbart	M		Y			
			963	Murray Schisgal	M		Y			
			964	Don McGuire	M		Y			
1984	Writing (Screenplay -	Terms of Endearment	965	James L. Brooks	M			Y		
55th	Based on Material from	Betrayal	966	Harold Pinter	M					
	Another Medium)	The Dresser	967	Ronald Harwood	M					
		Educating Rita	968	Willy Russell	M					
		Reuben, Reuben	969	Julius J. Epstein	M					
	Writing (Screenplay	Tender Mercies	970	Horton Foote	M			Y		
	Written Directly for the	The Big Chill	971	Lawrence Kasdan	M		Y			
	Screen)		972	Barbara Benedek		F	Y		85	
		Fanny and Alexander	973	Ingmar Bergman	M					
		Silkwood	974	Nora Ephron		F	Y		86	
			975	Alice Arlen		F	Y		87	
		WarGames	976	Lawrence Lasker	M		Y			
			977	Walter F. Parkes	M		Y			
1985	Writing (Screenplay -	Amadeus	978	Peter Shaffer	M			Y		
57th	Based on Material from	Greystoke: The Legend of Tarzan, Lord of the Apes	979	P.H. Vazak	M		Y			
	Another Medium)		980	Michael Austin	M		Y			
		The Killing Fields	981	Bruce Robinson	M					
		A Passage to India	982	David Lean	M					
		A Soldier's Story	983	Charles Fuller	M					
	Writing (Screenplay	Places in the Heart	984	Robert Benton	M			Y		
	Written Directly for the	Beverly Hills Cop	985	Daniel Petrie, Jr.	M		Y			
	Screen)		986	Danilo Bach	M		Y			
		Broadway Danny Rose	987	Woody Allen	M					
		El Norte	988	Gregory Nava	M		Y			
			989	Anna Thomas		F	Y		88	
		Splash	990	Lowell Ganz	M		Y			
			991	Babaloo Mandel	M		Y			
			992	Bruce Jay Friedman	M		Y			
			993	Brian Grazer	M		Y			
1986	Writing (Screenplay -	Out of Africa	994	Kurt Luedtke	M			Y		
58th	Based on Material from	The Color Purple	995	Menno Meyjes	M					
	Another Medium)	Kiss of the Spider Woman	996	Leonard Schrader	M					
		Prizzi's Honor	997	Richard Condon	M		Y			
			998	Janet Roach		F	Y		89	
		The Trip to Bountiful	999	Horton Foote	M					
	Writing (Screenplay	Witness	1000	William Kelley	M		Y	Y		
	Written Directly for the		1001	Earl Wallace	M		Y	Y		
	Screen)		1002	Pamela Wallace		F	Y	Y	90	11

		Back to the Future	1003	Robert Zemeckis	M		Y			
			1004	Bob Gale	M		Y			
		Brazil	1005	Terry Gilliam	M		Y			
			1006	Tom Stoppard	M		Y			
			1007	Charles McKeown	M		Y			
		The Official Story	1008	Luis Puenzo	M		Y			
			1009	Aída Bortnik		F	Y		91	
		The Purple Rose of Cairo	1010	Woody Allen	M					
1987	Writing (Screenplay -	A Room with a View	1011	Ruth Prawer Jhabvala		F		Y	92	12
59th	Based on Material from	Children of a Lesser God	1012	Hesper Anderson		F	Y		93	
	Another Medium)		1013	Mark Medoff	M		Y			
		The Color of Money	1014	Richard Price	M					
		Crimes of the Heart	1015	Beth Henley		F			94	
		Stand by Me	1016	Raynold Gideon	M		Y			
			1017	Bruce A. Evans	M		Y			
	Writing (Screenplay	Hannah and Her Sisters	1018	Woody Allen	M			Y		
	Written Directly for the	"Crocodile" Dundee	1019	Paul Hogan	M		Y			
	Screen)		1020	Ken Shadie	M		Y			
			1021	John Cornell	M		Y			
		My Beautiful Laundrette	1022	Hanif Kureishi	M					
		Platoon	1023	Oliver Stone	M					
		Salvador	1024	Oliver Stone	M		Y			
			1025	Richard Boyle	M		Y			
1988	Writing (Screenplay -	The Last Emperor	1026	Bernardo Bertolucci	M		Y	Y		
60th	Based on Material from		1027	Mark Peploe	M		Y	Y		
	Another Medium)	The Dead	1028	Tony Huston	M					
		Fatal Attraction	1029	James Dearden	M					
		Full Metal Jacket	1030	Gustav Hasford	M		Y			
			1031	Michael Herr	M		Y			
			1032	Stanley Kubrick	M		Y			
		My Life as a Dog	1033	Brasse Brännström	M		Y			
			1034	Per Berglund	M		Y			
			1035	Lasse Hallström	M		Y			
			1036	Reidar Jönsson	M		Y			
	Writing (Screenplay	Moonstruck	1037	John Patrick Shanley	M			Y		
	Written Directly for the	Au revoir les enfants	1038	Louis Malle	M					
	Screen)	Broadcast News	1039	James L. Brooks	M					
		Hope and Glory	1040	John Boorman	M					
		Radio Days	1041	Woody Allen	M					
1989	Writing (Screenplay -	Dangerous Liaisons	1042	Christopher Hampton	M			Y		
61st	Based on Material from	The Accidental Tourist	1043	Frank Galati	M		Y			
	Another Medium)		1044	Lawrence Kasdan	M		Y			
		Gorillas in the Mist: The Story of Dian Fossey	1045	Anna Hamilton Phelan		F	Y		95	
			1046	Tab Murphy	M		Y			
		Little Dorrit	1047	Christine Edzard		F			96	
		The Unbearable Lightness of Being	1048	Jean-Claude Carrière	M		Y			
			1049	Philip Kaufman	M		Y			
	Writing (Screenplay	Rain Man	1050	Ronald Bass	M		Y	Y		
	Written Directly for the		1051	Barry Morrow	M		Y	Y		
	Screen)	Big	1052	Gary Ross	M		Y			
			1053	Anne Spielberg		F	Y		97	
		Bull Durham	1054	Ron Shelton	M					
		A Fish Called Wanda	1055	John Cleese	M		Y			
			1056	Charles Crichton	M		Y			
		Running on Empty	1057	Naomi Foner		F			98	
1990	Writing (Screenplay -	Driving Miss Daisy	1058	Alfred Uhry	M			Y		
62nd	Based on Material from	Born on the Fourth of July	1059	Ron Kovic	M		Y			
	Another Medium)		1060	Oliver Stone	M		Y			
		Enemies, A Love Story	1061	Paul Mazursky	M		Y			
			1062	Roger L. Simon	M		Y			
		Field of Dreams	1063	Phil Alden Robinson	M					
		My Left Foot	1064	Shane Connaughton	M		Y			
			1065	Jim Sheridan	M		Y			
	Writing (Screenplay	Dead Poets Society	1066	Tom Schulman	M			Y		
	Written Directly for the	Crimes and Misdemeanors	1067	Woody Allen	M					
	Screen)	Do the Right Thing	1068	Spike Lee	M					
		Sex, Lies, and Videotape	1069	Steven Soderbergh	M					
		When Harry Met Sally...	1070	Nora Ephron		F			99	
1991	Writing (Screenplay -	Dances with Wolves	1071	Michael Blake	M			Y		
63rd	Based on Material from	Awakenings	1072	Steven Zaillian	M					
	Another Medium)	Goodfellas	1073	Nicholas Pileggi	M		Y			
			1074	Martin Scorsese	M		Y			
		The Grifters	1075	Donald E. Westlake	M					
		Reversal of Fortune	1076	Nicholas Kazan	M					
	Writing (Screenplay	Ghost	1077	Bruce Joel Rubin	M			Y		
	Written Directly for the	Alice	1078	Woody Allen	M					
	Screen)	Avalon	1079	Barry Levinson	M					
		Green Card	1080	Peter Weir	M					
		Metropolitan	1081	Whit Stillman	M					
1992	Writing (Screenplay -	The Silence of the Lambs	1082	Ted Tally	M			Y		
64th	Based on Material	Europa Europa	1083	Agnieszka Holland		F			100	
	Previously Published or	Fried Green Tomatoes	1084	Fannie Flagg		F	Y		101	
	Produced)		1085	Carol Sobieski		F	Y		102	
		JFK	1086	Oliver Stone	M		Y			
			1087	Zachary Sklar	M		Y			
		The Prince of Tides	1088	Pat Conroy	M		Y			
			1089	Becky Johnston		F	Y		103	

	Writing (Screenplay	Thelma & Louise	1090	Callie Khouri		F		Y	104	13
	Written Directly for the	Boyz n the Hood	1091	John Singleton	M					
	Screen)	Bugsy	1092	James Toback	M					
		The Fisher King	1093	Richard LaGravenese	M					
		Grand Canyon	1094	Lawrence Kasdan	M		Y			
			1095	Meg Kasdan		F	Y		105	
1993	Writing (Screenplay -	Howards End	1096	Ruth Prawer Jhabvala		F		Y	106	14
65th	Based on Material	Enchanted April	1097	Peter Barnes	M					
	Previously Published or	The Player	1098	Michael Tolkin	M					
	Produced)	A River Runs Through It	1099	Richard Friedenberg	M					
		Scent of a Woman	1100	Bo Goldman	M					
	Writing (Screenplay	The Crying Game	1101	Neil Jordan	M			Y		
	Written Directly for the	Husbands and Wives	1102	Woody Allen	M					
	Screen	Lorenzo's Oil	1103	Nick Enright	M		Y			
			1104	George Miller	M		Y			
		Passion Fish	1105	John Sayles	M					
		Unforgiven	1106	David Webb Peoples	M					
1994	Writing (Screenplay -	Schindler's List	1107	Steven Zaillian	M			Y		
66th	Based on Material	The Age of Innocence	1108	Jay Cocks	M		Y			
	Previously Published or		1109	Martin Scorsese	M		Y			
	Produced)	In the Name of the Father	1110	Terry George	M		Y			
			1111	Jim Sheridan	M		Y			
		The Remains of the Day	1112	Ruth Prawer Jhabvala		F			107	
		Shadowlands	1113	William Nicholson	M					
	Writing (Screenplay	The Piano	1114	Jane Campion		F		Y	108	15
	Written Directly for the	Dave	1115	Gary Ross	M					
	Screen)	In the Line of Fire	1116	Jeff Maguire	M					
		Philadelphia	1117	Ron Nyswaner	M					
		Sleepless in Seattle	1118	Jeff Arch	M		Y			
			1119	Nora Ephron		F	Y		109	
			1120	David S. Ward	M		Y			
1995	Writing (Screenplay -	Forrest Gump	1121	Eric Roth	M			Y		
67th	Based on Material	The Madness of King George	1122	Alan Bennett	M					
	Previously Published or	Nobody's Fool	1123	Robert Benton	M					
	Produced)	Quiz Show	1124	Paul Attanasio	M					
		The Shawshank Redemption	1125	Frank Darabont	M					
	Writing (Screenplay	Pulp Fiction	1126	Quentin Tarantino	M		Y	Y		
	Written Directly for the		1127	Roger Avary	M		Y	Y		
	Screen)	Bullets Over Broadway	1128	Woody Allen	M		Y			
			1129	Douglas McGrath	M		Y			
		Four Weddings and a Funeral	1130	Richard Curtis	M					
		Heavenly Creatures	1131	Peter Jackson	M		Y			
			1132	Fran Walsh		F	Y		110	
		Three Colors: Red	1133	Krzysztof Kieślowski	M		Y			
			1134	Krzysztof Piesiewicz	M		Y			
1996	Writing (Screenplay -	Sense and Sensibility	1135	Emma Thompson		F		Y	111	16
68th	Based on Material	Apollo 13	1136	William Broyles, Jr.	M		Y			
	Previously Published or		1137	Al Reinert	M		Y			
	Produced)	Babe	1138	George Miller	M		Y			
			1139	Chris Noonan	M		Y			
		Leaving Las Vegas	1140	Mike Figgis	M					
		Il Postino	1141	Anna Pavignano		F	Y		112	
			1142	Michael Radford	M		Y			
			1143	Furio Scarpelli	M		Y			
			1144	Giacomo Scarpelli	M		Y			
			1145	Massimo Troisi	M		Y			
	Writing (Screenplay	The Usual Suspects	1146	Christopher McQuarrie	M			Y		
	Written Directly for the	Braveheart	1147	Randall Wallace	M					
	Screen)	Mighty Aphrodite	1148	Woody Allen	M					
		Nixon	1149	Stephen J. Rivele	M		Y			
			1150	Christopher Wilkinson	M		Y			
			1151	Oliver Stone	M		Y			
		Toy Story	1152	Joss Whedon	M		Y			
			1153	Andrew Stanton	M		Y			
			1154	Joel Cohen	M		Y			
			1155	Alec Sokolow	M		Y			
			1156	John Lasseter	M		Y			
			1157	Pete Docter	M		Y			
			1158	Joe Ranft	M		Y			
1997	Writing (Screenplay -	Sling Blade	1159	Billy Bob Thornton	M			Y		
69th	Based on Material	The Crucible	1160	Arthur Miller	M					
	Previously Published or	The English Patient	1161	Anthony Minghella	M					
	Produced)	Hamlet	1162	Kenneth Branagh	M					
		Trainspotting	1163	John Hodge	M					
	Writing (Screenplay	Fargo	1164	Joel Coen	M		Y	Y		
	Written Directly for the		1165	Ethan Coen	M		Y	Y		
	Screen)	Jerry Maguire	1166	Cameron Crowe	M					
		Lone Star	1167	John Sayles	M					
		Secrets & Lies	1168	Mike Leigh	M					
		Shine	1169	Jan Sardi	M		Y			
			1170	Scott Hicks	M		Y			
1998	Writing (Screenplay -	L.A. Confidential	1171	Brian Helgeland	M		Y	Y		
70th	Based on Material		1172	Curtis Hanson	M		Y	Y		
	Previously Published or	Donnie Brasco	1173	Paul Attanasio	M					
	Produced)	The Sweet Hereafter	1174	Atom Egoyan	M					
		Wag the Dog	1175	Hilary Henkin		F	Y		113	
			1176	David Mamet	M		Y			

		The Wings of the Dove	1177	Hossein Amini	M					
	Writing (Screenplay	Good Will Hunting	1178	Ben Affleck	M		Y	Y		
	Written Directly for the		1179	Matt Damon	M		Y	Y		
	Screen)	As Good as It Gets	1180	Mark Andrus	M		Y			
			1181	James L. Brooks	M		Y			
		Boogie Nights	1182	Paul Thomas Anderson	M					
		Deconstructing Harry	1183	Woody Allen	M					
		The Full Monty	1184	Simon Beaufoy	M					
1999	Writing (Screenplay -	Gods and Monsters	1185	Bill Condon	M			Y		
71st	Based on Material	Out of Sight	1186	Scott Frank	M					
	Previously Published or	Primary Colors	1187	Elaine May		F			114	
	Produced)	A Simple Plan	1188	Scott Smith	M					
		The Thin Red Line	1189	Terrence Malick	M					
	Writing (Screenplay	Shakespeare in Love	1190	Marc Norman	M		Y	Y		
	Written Directly for the		1191	Tom Stoppard	M		Y	Y		
	Screen)	Bulworth	1192	Warren Beatty	M		Y			
			1193	Jeremy Pikser	M		Y			
		Life Is Beautiful	1194	Roberto Benigni	M		Y			
			1195	Vincenzo Cerami	M		Y			
		Saving Private Ryan	1196	Robert Rodat	M					
		The Truman Show	1197	Andrew Niccol	M					
2000	Writing (Screenplay -	The Cider House Rules	1198	John Irving	M			Y		
72nd	Based on Material	Election	1199	Alexander Payne	M		Y			
	Previously Published or		1200	Jim Taylor	M		Y			
	Produced)	The Green Mile	1201	Frank Darabont	M					
		The Insider	1202	Michael Mann	M		Y			
			1203	Eric Roth	M		Y			
		The Talented Mr. Ripley	1204	Anthony Minghella	M					
	Writing (Screenplay	American Beauty	1205	Alan Ball	M			Y		
	Written Directly for the	Being John Malkovich	1206	Charlie Kaufman	M					
	Screen)	Magnolia	1207	Paul Thomas Anderson	M					
		The Sixth Sense	1208	M. Night Shyamalan	M					
		Topsy-Turvy	1209	Mike Leigh	M					
2001	Writing (Screenplay -	Traffic	1210	Stephen Gaghan	M			Y		
73rd	Based on Material	Chocolat	1211	Robert Nelson Jacobs	M					
	Previously Published or	Crouching Tiger, Hidden Dragon	1212	Hui-Ling Wang		F	Y		115	
	Produced)		1213	James Schamus	M		Y			
			1214	Kuo Jung Tsai	M		Y			
		O Brother, Where Art Thou?	1215	Joel Coen	M		Y			
			1216	Ethan Coen	M		Y			
		Wonder Boys	1217	Steve Kloves	M					
	Writing (Screenplay	Almost Famous	1218	Cameron Crowe	M			Y		
	Written Directly for the	Billy Elliot	1219	Lee Hall	M					
	Screen)	Erin Brockovich	1220	Susannah Grant		F			116	
		Gladiator	1221	David Franzoni	M		Y			
			1222	John Logan	M		Y			
			1223	William Nicholson	M		Y			
		You Can Count on Me	1224	Kenneth Lonergan	M					
2002	Writing (Screenplay -	A Beautiful Mind	1225	Akiva Goldsman	M			Y		
74th	Based on Material	Ghost World	1226	Daniel Clowes	M		Y			
	Previously Published or		1227	Terry Zwigoff	M		Y			
	Produced)	In the Bedroom	1228	Todd Field	M		Y			
			1229	Rob Festinger	M		Y			
		The Lord of the Rings: The Fellowship of the Ring	1230	Fran Walsh		F	Y		117	
			1231	Philippa Boyens		F	Y		118	
			1232	Peter Jackson	M		Y			
		Shrek	1233	Ted Elliott	M		Y			
			1234	Terry Rossio	M		Y			
			1235	Joe Stillman	M		Y			
			1236	Roger S. H. Schulman	M		Y			
	Writing (Screenplay	Gosford Park	1237	Julian Fellowes	M			Y		
	Written Directly for the	Amélie	1238	Jean-Pierre Jeunet	M		Y			
	Screen)		1239	Guillaume Laurant	M		Y			
		Memento	1240	Christopher Nolan	M		Y			
			1241	Jonathan Nolan	M		Y			
		Monster's Ball	1242	Milo Addica	M		Y			
			1243	Will Rokos	M		Y			
		The Royal Tenenbaums	1244	Wes Anderson	M		Y			
			1245	Owen Wilson	M		Y			
2003	Writing (Adapted	The Pianist	1246	Ronald Harwood	M			Y		
75th	Screenplay)	About a Boy	1247	Peter Hedges	M		Y			
			1248	Chris Weitz	M		Y			
			1249	Paul Weitz	M		Y			
		Adaptation.	1250	Charlie Kaufman	M		Y			
			1251	Donald Kaufman	M		Y			
		Chicago	1252	Bill Condon	M					
		The Hours	1253	David Hare	M					
	Writing (Original	Talk to Her	1254	Pedro Almodóvar	M			Y		
	Screenplay)	Far from Heaven	1255	Todd Haynes	M					
		Gangs of New York	1256	Jay Cocks	M		Y			
			1257	Steven Zaillian	M		Y			
			1258	Kenneth Lonergan	M		Y			
		My Big Fat Greek Wedding	1259	Nia Vardalos		F			119	
		Y Tu Mamá También	1260	Alfonso Cuarón	M		Y			
			1261	Carlos Cuarón	M		Y			
2004	Writing (Adapted	The Lord of the Rings: The Return of the King	1262	Fran Walsh		F	Y	Y	120	17
76th	Screenplay)		1263	Philippa Boyens		F	Y	Y	121	18

			1264	Peter Jackson	M		Y	Y		
		American Splendor	1265	Shari Springer Berman		F	Y		122	
			1266	Robert Pulcini	M		Y			
		City of God	1267	Bráulio Mantovani	M					
		Mystic River	1268	Brian Helgeland	M					
		Seabiscuit	1269	Gary Ross	M					
	Writing (Original	Lost in Translation	1270	Sofia Coppola		F		Y	123	19
	Screenplay)	The Barbarian Invasions	1271	Denys Arcand	M					
		Dirty Pretty Things	1272	Steven Knight	M					
		Finding Nemo	1273	Andrew Stanton	M		Y			
			1274	Bob Peterson	M		Y			
			1275	David Reynolds	M		Y			
		In America	1276	Jim Sheridan	M		Y			
			1277	Kirsten Sheridan		F	Y		124	
			1278	Naomi Sheridan		F	Y		125	
2005	Writing (Adapted	Sideways	1279	Alexander Payne	M		Y	Y		
77th	Screenplay)		1280	Jim Taylor	M		Y	Y		
		Before Sunset	1281	Richard Linklater	M		Y			
			1282	Kim Krizan		F	Y		126	
			1283	Julie Delpy		F	Y		127	
			1284	Ethan Hawke	M		Y			
		Finding Neverland	1285	David Magee	M					
		Million Dollar Baby	1286	Paul Haggis	M					
		The Motorcycle Diaries	1287	José Rivera	M					
	Writing (Original	Eternal Sunshine of the Spotless Mind	1288	Charlie Kaufman	M		Y	Y		
	Screenplay)		1289	Michel Gondry	M		Y	Y		
			1290	Pierre Bismuth	M		Y	Y		
		The Aviator	1291	John Logan	M					
		Hotel Rwanda	1292	Terry George	M		Y			
			1293	Keir Pearson	M		Y			
		The Incredibles	1294	Brad Bird	M					
		Vera Drake	1295	Mike Leigh	M					
2006	Writing (Adapted	Brokeback Mountain	1296	Larry McMurtry	M		Y	Y		
78th	Screenplay)		1297	Diana Ossana		F	Y	Y	128	20
		Capote	1298	Dan Futterman	M					
		The Constant Gardener	1299	Jeffrey Caine	M					
		A History of Violence	1300	Josh Olson	M					
		Munich	1301	Tony Kushner	M		Y			
			1302	Eric Roth	M		Y			
	Writing (Original	Crash	1303	Paul Haggis	M		Y	Y		
	Screenplay)		1304	Bobby Moresco	M		Y	Y		
		Good Night, and Good Luck	1305	George Clooney	M		Y			
			1306	Grant Heslov	M		Y			
		Match Point	1307	Woody Allen	M					
		The Squid and the Whale	1308	Noah Baumbach	M					
		Syriana	1309	Stephen Gaghan	M					
2007	Writing (Adapted	The Departed	1310	William Monahan	M		Y	Y		
79th	Screenplay)	Borat: Cultural Learnings of America for Make	1311	Sacha Baron Cohen	M		Y			
		Benefit Glorious Nation of Kazakhstan	1312	Peter Baynham	M		Y			
			1313	Anthony Hines	M		Y			
			1314	Dan Mazer	M		Y			
			1315	Todd Phillips	M		Y			
		Children of Men	1316	Alfonso Cuarón	M		Y			
			1317	Timothy J. Sexton	M		Y			
			1318	David Arata	M		Y			
			1319	Mark Fergus	M		Y			
			1320	Hawk Ostby	M		Y			
		Little Children	1321	Todd Field	M		Y			
			1322	Tom Perrotta	M		Y			
		Notes on a Scandal	1323	Patrick Marber	M					
	Writing (Original	Little Miss Sunshine	1324	Michael Arndt	M			Y		
	Screenplay)	Babel	1325	Guillermo Arriaga	M					
		Letters from Iwo Jima	1326	Iris Yamashita		F	Y		129	
			1327	Paul Haggis	M		Y			
		Pan's Labyrinth	1328	Guillermo del Toro	M					
		The Queen	1329	Peter Morgan	M					
2008	Writing (Adapted	No Country for Old Men	1330	Joel Coen	M		Y	Y		
80th	Screenplay)		1331	Ethan Coen	M		Y	Y		
		Atonement	1332	Christopher Hampton	M					
		Away from Her	1333	Sarah Polley		F			130	
		The Diving Bell and the Butterfly	1334	Ronald Harwood	M					
		There Will Be Blood	1335	Paul Thomas Anderson	M					
	Writing (Original	Juno	1336	Diablo Cody		F		Y	131	21
	Screenplay)	Lars and the Real Girl	1337	Nancy Oliver		F			132	
		Michael Clayton	1338	Tony Gilroy	M					
		Ratatouille	1339	Brad Bird	M		Y			
			1340	Jan Pinkava	M		Y			
			1341	Jim Capobianco	M		Y			
		The Savages	1342	Tamara Jenkins		F			133	
2009	Writing (Adapted	Slumdog Millionaire	1343	Simon Beaufoy	M			Y		
81st	Screenplay)	The Curious Case of Benjamin Button	1344	Eric Roth	M		Y			
			1345	Robin Swicord		F	Y		134	
		Doubt	1346	John Patrick Shanley	M					
		Frost/Nixon	1347	Peter Morgan	M					
		The Reader	1348	David Hare	M					
	Writing (Original	Milk	1349	Dustin Lance Black	M			Y		
	Screenplay)	Frozen River	1350	Courtney Hunt		F			135	

		Happy-Go-Lucky	1351	Mike Leigh	M					
		In Bruges	1352	Martin McDonagh	M					
		WALL-E	1353	Andrew Stanton	M		Y			
			1354	Jim Reardon	M		Y			
			1355	Pete Docter	M		Y			
2010	Writing (Adapted	Precious: Based on the Novel "Push" by Sapphire	1356	Geoffrey Fletcher	M			Y		
82nd	Screenplay)	District 9	1357	Neill Blomkamp	M		Y			
			1358	Terri Tatchell		F	Y		136	
		An Education	1359	Nick Hornby	M					
		In the Loop	1360	Jesse Armstrong	M		Y			
			1361	Simon Blackwell	M		Y			
			1362	Armando Iannucci	M		Y			
			1363	Tony Roche	M		Y			
		Up in the Air	1364	Jason Reitman	M		Y			
			1365	Sheldon Turner	M		Y			
	Writing (Original	The Hurt Locker	1366	Mark Boal	M			Y		
	Screenplay)	Inglourious Basterds	1367	Quentin Tarantino	M					
		The Messenger	1368	Alessandro Camon	M		Y			
			1369	Oren Moverman	M		Y			
		A Serious Man	1370	Joel Coen	M		Y			
			1371	Ethan Coen	M		Y			
		Up	1372	Bob Peterson	M		Y			
			1373	Pete Docter	M		Y			
			1374	Thomas McCarthy	M		Y			
2011	Writing (Adapted	The Social Network	1375	Aaron Sorkin	M			Y		
83rd	Screenplay)	127 Hours	1376	Danny Boyle	M		Y			
			1377	Simon Beaufoy	M		Y			
		Toy Story 3	1378	Michael Arndt	M		Y			
			1379	John Lasseter	M		Y			
			1380	Andrew Stanton	M		Y			
			1381	Lee Unkrich	M		Y			
		True Grit	1382	Joel Coen	M		Y			
			1383	Ethan Coen	M		Y			
		Winter's Bone	1384	Debra Granik		F	Y		137	
			1385	Anne Rosellini		F	Y		138	
	Writing (Original	The King's Speech	1386	David Seidler	M			Y		
	Screenplay)	Another Year	1387	Mike Leigh	M					
		The Fighter	1388	Scott Silver	M		Y			
			1389	Paul Tamasy	M		Y			
			1390	Eric Johnson	M		Y			
			1391	Keith Dorrington	M		Y			
		Inception	1392	Christopher Nolan	M					
		The Kids Are All Right	1393	Lisa Cholodenko		F	Y		139	
			1394	Stuart Blumberg	M		Y			
2012	Writing (Adapted	The Descendants	1395	Alexander Payne	M		Y	Y		
84th	Screenplay)		1396	Nat Faxon	M		Y	Y		
			1397	Jim Rash	M		Y	Y		
		Hugo	1398	John Logan	M					
		The Ides of March	1399	George Clooney	M		Y			
			1400	Grant Heslov	M		Y			
			1401	Beau Willimon	M		Y			
		Moneyball	1402	Steven Zaillian	M		Y			
			1403	Aaron Sorkin	M		Y			
			1404	Stan Chervin	M		Y			
		Tinker Tailor Soldier Spy	1405	Bridget O'Connor		F	Y		140	
			1406	Peter Straughan	M		Y			
	Writing (Original	Midnight in Paris	1407	Woody Allen	M			Y		
	Screenplay)	The Artist	1408	Michel Hazanavicius	M					
		Bridesmaids	1409	Kristen Wiig		F	Y		141	
			1410	Annie Mumolo		F	Y		142	
		Margin Call	1411	J. C. Chandor	M					
		A Separation	1412	Asghar Farhadi	M					
2013	Writing (Adapted	Argo	1413	Chris Terrio	M			Y		
85th	Screenplay)	Beasts of the Southern Wild	1414	Lucy Alibar		F	Y		143	
			1415	Benh Zeitlin	M		Y			
		Life of Pi	1416	David Magee	M					
		Lincoln	1417	Tony Kushner	M					
		Silver Linings Playbook	1418	David O. Russell	M					
	Writing (Original	Django Unchained	1419	Quentin Tarantino	M			Y		
	Screenplay)	Amour	1420	Michael Haneke	M					
		Flight	1421	John Gatins	M					
		Moonrise Kingdom	1422	Wes Anderson	M		Y			
			1423	Roman Coppola	M		Y			
		Zero Dark Thirty	1424	Mark Boal	M					
2014	Writing (Adapted	12 Years a Slave	1425	John Ridley	M			Y		
86th	Screenplay)	Before Midnight	1426	Richard Linklater	M		Y			
			1427	Julie Delpy		F	Y		144	
			1428	Ethan Hawke	M		Y			
		Captain Phillips	1429	Billy Ray	M					
		Philomena	1430	Steve Coogan	M		Y			
			1431	Jeff Pope	M		Y			
		The Wolf of Wall Street	1432	Terence Winter	M					
	Writing (Original	Her	1433	Spike Jonze	M			Y		
	Screenplay)	American Hustle	1434	Eric Warren Singer	M		Y			
			1435	David O. Russell	M		Y			
		Blue Jasmine	1436	Woody Allen	M					
		Dallas Buyers Club	1437	Craig Borten	M		Y			

			1438	Melisa Wallack		F	Y		145	
		Nebraska	1439	Bob Nelson	M					
2015	Writing (Adapted	The Imitation Game	1440	Graham Moore	M			Y		
87th	Screenplay)	American Sniper	1441	Jason Hall	M					
		Inherent Vice	1442	Paul Thomas Anderson	M					
		The Theory of Everything	1443	Anthony McCarten	M					
		Whiplash	1444	Damien Chazelle	M					
	Writing (Original	Birdman or (The Unexpected Virtue of Ignorance)	1445	Alejandro G. Iñárritu	M		Y	Y		
	Screenplay)		1446	Nicolás Giacobone	M		Y	Y		
			1447	Alexander Dinelaris Jr.	M		Y	Y		
			1448	Armando Bo	M		Y	Y		
		Boyhood	1449	Richard Linklater	M					
		Foxcatcher	1450	E. Max Frye	M		Y			
			1451	Dan Futterman	M		Y			
		The Grand Budapest Hotel	1452	Wes Anderson	M		Y			
			1453	Hugo Guinness	M		Y			
		Nightcrawler	1454	Dan Gilroy	M					
2016	Writing (Adapted	The Big Short	1455	Charles Randolph	M		Y	Y		
88th	Screenplay)		1456	Adam McKay	M		Y	Y		
		Brooklyn	1457	Nick Hornby	M					
		Carol	1458	Phyllis Nagy		F			146	
		The Martian	1459	Drew Goddard	M					
		Room	1460	Emma Donoghue		F			147	
	Writing (Original	Spotlight	1461	Josh Singer	M		Y	Y		
	Screenplay)		1462	Tom McCarthy	M		Y	Y		
		Bridge of Spies	1463	Matt Charman	M		Y			
			1464	Joel Coen	M		Y			
			1465	Ethan Coen	M		Y			
		Ex Machina	1466	Alex Garland	M					
		Inside Out	1467	Josh Cooley	M		Y			
			1468	Ronnie del Carmen	M		Y			
			1469	Pete Docter	M		Y			
			1470	Meg LeFauve		F	Y		148	
		Straight Outta Compton	1471	Andrea Berloff		F	Y		149	
			1472	Jonathan Herman	M		Y			
			1473	S. Leigh Savidge	M		Y			
			1474	Alan Wenkus	M		Y			
2017	Writing (Adapted	Moonlight	1475	Barry Jenkins	M		Y	Y		
89th	Screenplay)		1476	Tarell Alvin McCraney	M		Y			
		Arrival	1477	Eric Heisserer	M					
		Fences	1478	August Wilson	M					
		Hidden Figures	1479	Theodore Melfi	M		Y			
			1480	Allison Schroeder		F	Y		150	
		Lion	1481	Luke Davies	M					
	Writing (Original	Manchester by the Sea	1482	Kenneth Lonergan	M			Y		
	Screenplay)	Hell or High Water	1483	Taylor Sheridan	M					
		La La Land	1484	Damien Chazelle	M					
		The Lobster	1485	Yorgos Lanthimos	M		Y			
			1486	Efthymis Filippou	M		Y			
		20th Century Women	1487	Mike Mills	M					
2018	Writing (Adapted	Call Me by Your Name	1488	James Ivory	M			Y		
90th	Screenplay)	The Disaster Artist	1489	Scott Neustadter	M		Y			
			1490	Michael H. Weber	M		Y			
		Logan	1491	Scott Frank	M		Y			
			1492	James Mangold	M		Y			
			1493	Michael Green	M		Y			
		Molly's Game	1494	Aaron Sorkin	M					
		Mudbound	1495	Virgil Williams	M		Y			
			1496	Dee Rees		F	Y		151	
	Writing (Original	Get Out	1497	Jordan Peele	M			Y		
	Screenplay)	The Big Sick	1498	Emily V. Gordon		F	Y		152	
			1499	Kumail Nanjiani	M		Y			
		Lady Bird	1500	Greta Gerwig		F			153	
		The Shape of Water	1501	Guillermo del Toro	M		Y			
			1502	Vanessa Taylor		F	Y		154	
		Three Billboards Outside Ebbing, Missouri	1503	Martin McDonagh	M					
2019	Writing (Adapted	BlackkKlansman	1504	Charlie Wachtel	M		Y	Y		
91st	Screenplay)		1505	David Rabinowitz	M		Y	Y		
			1506	Kevin Willmott	M		Y	Y		
			1507	Spike Lee	M		Y	Y		
		The Ballad of Buster Scruggs	1508	Joel Coen	M		Y			
			1509	Ethan Coen	M		Y			
		Can You Ever Forgive Me?	1510	Nicole Holofcener		F	Y		155	
			1511	Jeff Whitty	M		Y			
		If Beale Street Could Talk	1512	Barry Jenkins	M					
		A Star is Born	1513	Eric Roth	M		Y			
			1514	Bradley Cooper	M		Y			
			1515	Will Fetters	M		Y			
	Writing (Original	Green Book	1516	Nick Vallelonga	M		Y	Y		
	Screenplay)		1517	Brian Currie	M		Y	Y		
			1518	Peter Farrelly	M		Y	Y		
		The Favourite	1519	Deborah Davies		F	Y		156	
			1520	Tony McNamara	M		Y			
		First Reformed	1521	Paul Schrader	M					
		Roma	1522	Alfonso Cuarón	M					
		Vice	1523	Adam McKay	M					

1b. Winning Female Writers Summarised

Denotes categories incorporating adaptation
Denotes awards won by Ruth Prawer Jhabvala

Year	Award	Film Title	Nominee	Gender	
				M	F
1931	Writing	The Big House	Frances Marion		F
1933	Writing (Original Story)	The Champ	Frances Marion		F
1934	Writing (Adaptation)	Little Women	Victor Heerman	M	
			Sarah Y. Mason		F
1939	Writing (Original Story)	Boys Town	Dore Schary	M	
			Eleanore Griffin		F
1943	Writing (Screenplay)	Mrs. Miniver	George Froeschel	M	
			James Hilton	M	
			Claudine West		F
			Arthur Wimperis	M	
1947	Writing (Original Motion Picture)	Vacation From Marriage	Clemence Dane		F
	Writing (Original Screenplay)	The Seventh Veil	Muriel Box		F
			Sydney Box	M	
1951	Writing (Motion Picture Story)	Panic in the Streets	Edna Anhalt		F
			Edward Anhalt	M	
1956	Writing (Story and Screenplay)	Interrupted Melody	Sonya Levien		F
			William Ludwig	M	
1979	Writing (Screenplay Written Directly for the Screen)	Coming Home	Robert C. Jones	M	
			Waldo Salt	M	
			Nancy Dowd		F
1986	Writing (Screenplay Written Directly for the Screen)	Witness	William Kelley	M	
			Earl Wallace	M	
			Pamela Wallace		F
1987	Writing (Screenplay - Based on Material from Another Medium)	A Room with a View	Ruth Prawer Jhabvala		F
1992	Writing (Screenplay Written Directly for the Screen)	Thelma & Louise	Callie Khouri		F
1993	Writing (Screenplay - Based on Material Previously Published or Produced)	Howards End	Ruth Prawer Jhabvala		F
1994	Writing (Screenplay Written Directly for the Screen)	The Piano	Jane Campion		F
1996	Writing (Screenplay - Based on Material Previously Published or Produced)	Sense and Sensibility	Emma Thompson		F
2004	Writing (Adapted Screenplay)	The Lord of the Rings: The Return of the King	Fran Walsh		F
			Philippa Boyens		F
			Peter Jackson	M	
	Writing (Original Screenplay)	Lost in Translation	Sofia Coppola		F
2006	Writing (Adapted Screenplay)	Brokeback Mountain	Larry McMurtry	M	
			Diana Ossana		F
2008	Writing (Original Screenplay)	Juno	Diablo Cody		F

Appendix 2. Ruth Prawer Jhabvala's Work and Achievements

2a. Filmography - TV and Motion Picture (Chronological)

*Novel adaptation **Adaptation of partial play script ***Historical adaptation ****Adaptation of biography

The Householder. Wri: Ruth Prawer Jhabvala and James Ivory. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1963. Film.*

Shakespeare Wallah. Wri: Ruth Prawer Jhabvala and James Ivory. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1965. Film.

The Guru. Wri: Ruth Prawer Jhabvala and James Ivory. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1969. Film.

Bombay Talkie. Wri: Ruth Prawer Jhabvala and James Ivory. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1970. Film.

"William: The Life, Works and Times of William Shakespeare." *ABC Afterschool Specials*. Wri. Ruth Prawer Jhabvala and James Ivory. Dir: Ian MacNaughton. Prod: Hildy Parks. ABC, 1973. TV Film.

The Place of Peace. Wri: Ruth Prawer Jhabvala. Dir: Robert Knights. Prod: Jonathan Powell. Granada Television, 1975. TV Film.

Autobiography of a Princess. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1975. Film.

Roseland. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1977. Film.

Hullabaloo Over Georgie and Bonnie's Pictures Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1978. Film.

The Europeans. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1979. Film.*

Jane Austen in Manhattan. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1980. Film.**

Quartet. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant and Jean-Pierre Mahot. Merchant Ivory Productions, 1981. Film.*

The Courtesans of Bombay. Wri: Ruth Prawer Jhabvala, James Ivory and Ismail Merchant. Dir: Ismail Merchant. Merchant Ivory Productions, 1983. TV Documentary Film.

Heat and Dust. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1983. Film.*

The Bostonians. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1984. Film.*

A Room with a View. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1985. Film.*

Madame Sousatzka. Wri: Ruth Prawer Jhabvala. Dir: John Schlesinger. Prod: Robin Dalton. Cineplex-Odeon Films, 1988. Film.*

Mr. & Mrs. Bridge. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1990. Film.*

Howards End. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1992. Film.*

The Remains of the Day. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant, John Calley and Mike Nichols. Merchant Ivory Productions, 1993. Film.*

Jefferson in Paris. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1995. Film.***

Surviving Picasso. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant and David L. Wolper. Merchant Ivory Productions, 1996. Film.****

A Soldier's Daughter Never Cries. Wri: Ruth Prawer Jhabvala and James Ivory. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 1998. Film.*

The Golden Bowl. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Ismail Merchant. Merchant Ivory Productions, 2000. Film.*

Le Divorce. Wri: Ruth Prawer Jhabvala and James Ivory. Dir: James Ivory. Prod: Ismail Merchant and Michael Schiffer. Merchant Ivory Productions, 2003. Film.*

The City of Your Final Destination. Wri: Ruth Prawer Jhabvala. Dir: James Ivory. Prod: Paul Bradley, Pierre Proner. Merchant Ivory Productions, 2009. Film.*

2b. Bibliography

Novels (Chronological)

To Whom She Will (*Amrita* USA). London: Allen and Unwin, 1955.

The Nature of Passion. London: George Allen and Unwin, 1956.

Esmond in India. London: Allen and Unwin, 1958.

The Householder. London: John Murray, 1960.

Get Ready for Battle. New York: Fireside, 1962.

A Backward Place. London: John Murray, 1965.

A New Dominion (*Travelers* USA). London: John Murray, 1972.

Heat and Dust. London: John Murray, 1975.

Three Continents. London: John Murray, 1987.

Poet and Dancer. New York: Doubleday, 1993.

Short Story Collections (Chronological)

Like Birds, Like Fishes. London: John Murray, 1963.

A Stronger Climate. London: John Murray, 1968.

An Experience of India. London: John Murray, 1971.

How I Became a Holy Mother. New York: Harper & Row, 1976.

In Search of Love and Beauty. London: John Murray, 1983.

Out of India. London: John Murray, 1987.

Shards of Memory. London: John Murray, 1995.

East into Upper East. London: Abacus, 1998.

My Nine Lives. London: John Murray, 2004.

A Lovesong for India. London: Little, Brown, 2011.

At the End of the Century. London: Little, Brown, 2017.

2c. Awards

Film Awards (Chronological)

1983 London Film Critics' Circle Award - Screenwriter of the Year

1984 BAFTA - Best Adapted Screenplay for *Heat and Dust*

1987 Writers' Guild of America Award - Best Screenplay (adapted) for *A Room with a View*

1987 Academy Award - Writing (Screenplay - Based on Material from Another Medium) for *A Room with a View*

1990 New York Film Critics' Circle - Best Screenplay for *Mr. & Mrs. Bridge*

1993 Academy Award - Writing (Screenplay - Based on Material Previously Published or Produced) for *Howards End*

1994 Writers' Guild of America - Screen Laurel Award

Literary Awards (Chronological)

1975 Booker Prize for *Heat and Dust*

1976 Guggenheim Fellowship

1979 Neil Gunn Fellowship

1984 MacArthur Foundation Fellowship

1998 CBE for Services to Literature

2003 O Henry Short Story Prize for "Refugee in London"

Appendix 3. Ruth Prawer Jhabvala's Timeline

Reference: Life events | Historical relevant events | Books published | Films released | Awards

1927	Born on 7 May in Cologne, Germany
1928	James Ivory born
1929	
1930	
1931	
1932	
1933	Nazi party came to power
1934	
1935	
1936	Started education in a segrated school | Ismail Merchant born
1937	
1938	
1939	World War II starts | Moved to England as refugee with older brother Seigbert, mother Eleanora and father Marcus
1940	
1941	
1942	
1943	
1944	
1945	Nazi party defeated | World War II ends
1946	
1947	
1948	Father, Marcus Prawer, commits suicide | Became a British Citizen
1949	
1950	
1951	Received MA in English Literature | Married Cyrus Jhabvala, becoming "Ruth Prawer Jhabvala" | Moved to India
1952	
1953	
1954	
1955	*To Whom She Will* (also known as *Amrita*)
1956	*The Nature of Passion*
1957	
1958	*Esmond in India*
1959	
1960	*The Householder*
1961	
1962	*Get Ready for Battle*
1963	*Like Birds, Like Fishes: And Other Stories* | *The Householder*
1964	
1965	*A Backward Place* | *Shakespeare Wallah*
1966	
1967	
1968	*A Stronger Climate: Nine Stories*
1969	*The Guru*
1970	*Bombay Talkie*
1971	*An Experience of India*
1972	*A New Dominion*
1973	
1974	
1975	Moved to New York | *Heat and Dust* | *Autobiography of a Princess* | Awarded Booker Prize for *Heat and Dust*

1976 *How I Became a Holy Mother: And Other Stories*
1977 *Roseland*
1978 *Hullaballoo over George and Bonnie's Pictures*
1979 *The Europeans* | Awarded Neil Gunn Fellowship
1980 *Jane Austen in Manhatten*
1981 *Quartet*
1982
1983 *In Search of Love and Beauty* | *Heat and Dust* | *Courtesans of Bombay* | *Awarded London Film Critics' Circle Award for Screenwriter*
1984 *The Bostonians* | Awarded Best Adapted Screenplay BAFTA for *Heat and Dust* | Awarded MacArthur Foundation Fellowship
1985 *A Room with a View*
1986 *Out of India: Selected Stories*
1987 *Three Continents* | Awarded Writers' Guild of America Award for Best Screenplay (adapted) for *A Room with a View* | Awarded Acad
1988 *Madame Sousatzka*
1989
1990 *Mr. & Mrs. Bridge* | Awarded New York Film Critics' Circle Best Screenplay for *Mr. & Mrs. Bridge*
1991
1992 *Howards End* | Awarded Academy Awards Oscar for *Howards End*
1993 *Poet and Dancer* | *The Remains of the Day*
1994 Awarded Writers' Guild of America Screen Laurel Award
1995 *Shards of Memory* | *Jefferson in Paris*
1996 *Surviving Picasso*
1997
1998 *East Into Upper East: Plain Tales from New York and New Delhi* | *A Soldier's Daughter Never Cries* | *Awarded CBE for services to literd*
1999
2000 *The Golden Bowl*
2001
2002
2003 *Le Divorce* | Awarded O Henry Short Story Prize for 'Refugee in London' | Paid tribute to by Nantucket Film Festival
2004 *My Nine Lives: Chapters of a Possible Past*
2005 Ismail Merchant died
2006
2007
2008
2009 *The City of Your Final Destination*
2010
2011 *A Lovesong for India*
2012 The Judge's Will' *The New Yorker*
2013 Died on 3 April

Appendix 4. Publications Derived from this Research

4a. Fryer, Laura. “A room with many views: Ruth Prawer Jhabvala’s and Andrew Davies’ adapted screenplays for A Room with a View (1985, 2007).” *Journal of Adaptation in Film & Performance* 10. 1 (2017): 55–68.

4b. Fryer, Laura. “Screenwriting, adaptation and reincarnation: Ruth Prawer Jhabvala’s self-adapted screenplays.” *Journal of Screenwriting* 9.1 (2018): 57–71.

Journal of Adaptation in Film & Performance
Volume 10 Number 1
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LAURA FRYER
De Montfort University

A room with many views: Ruth Prawer Jhabvala's and Andrew Davies' adapted screenplays for *A Room with a View* (1985, 2007)

ABSTRACT

This article attempts to demonstrate the influence of screenwriters in film adaptation and the benefits of including screenplays in adaptation studies. It examines the significance of authorial attribution, identifying adaptation issues and discovering omitted scenes and dialogue in the screenplays written by Ruth Prawer Jhabvala and Andrew Davies for A Room with a View *(1985 and 2007). These well-respected screenwriters are shown to steer the film adaptations and respond critically to E. M. Forster's novel of the same name (1908) but also to leave their screenplays open to interpretation in an acceptance of film adaptation as a collaborative practice.*

KEYWORDS

adaptation
authorship
collaboration
Davies
Jhabvala
screenwriting

1. INTRODUCTION: SLEEPING WITH THE WRITER

Screenwriters are generally considered to have very little power or influence in the film industry, as Thomas Leitch notes, 'one of the oldest jokes in Hollywood is about the starlet so dumb she slept with the writer – a joke

as offensive to writers as to starlets' (2016: 118). Due to this dismissive attitude and the ancillary nature of screenplays, they tend to be cast aside and seldom studied. Scholars such as Jack Boozer (2008), Simone Murray (2012) and Jamie Sherry (2016), however, have argued for the adapted screenplay's critical importance and its inclusion in adaptation studies. Filmmaking is inherently a collaborative endeavour so neglecting screenplays and the contribution of screenwriters to an adaptation risks losing insight into how and why a text is reworked and by whom.

In order to illustrate the influential role of the screenwriter in adaptation, this article examines screenplays for the 1985 and 2007 adaptations of E.M. Forster's novel, first published in 1908. The former film adaptation, made by Merchant Ivory Productions, was co-written by Ruth Prawer Jhabvala and director James Ivory. Annotated screenplay drafts held at King's College, Cambridge, highlight the important contributions of Jhabvala, who both Ivory and producer Ismail Merchant considered equal in terms of authorship and with whom they worked collaboratively. The author of the 2007 adaptation of *A Room with a View,* Andrew Davies, has had a similarly (and perhaps unusually) visible career as a screenwriter; a new Andrew Davies project is often an anticipated one. The developments between Forster's novel, Davies' screenplay and the shooting script thus reveal how influential a screenwriter's voice can be in shaping an adaptation.

From a critical perspective, sleeping with the screenwriter has its benefits. Through examining screenplay drafts, scholars can identify authorial contributions, understand problems facing the adaptation, and gain a sense of what the adaptation might have been. The advantages of these insights are numerous. First, tracing screenwriters' contributions enables accurate attribution of authorship rather than the general, and more common, practice of praising or criticizing a director for all elements of a film. Attribution of authorship is important in this case as it reveals the influence of screenwriters and, by focusing on what are often regarded as more ancillary roles in the process as opposed to the starrier credits of director or leading actors, it highlights those practices in filmmaking that are otherwise largely invisible. This facilitates a stronger conceptualization of adaptation as collaboration as, second, screenplays can offer insights into the film's, and the filmmakers', relationship with the adapted text. Changes made to the adapted text and screenplay drafts signal not only the screenwriter's critical interpretation but the practical challenges that often face the adaptation. Indeed, screenplays often gesture to wider aspects of production, inferring the way in which a shot may be framed or a scene edited, for example. Although such suggestions may not be pursued in the finished film, they are reminders of the different individuals and skills involved in the process and it is this which brings me to my third focus. Due to the work-in-progress nature of the screenplay, there are often elements of a draft which disappear once the film is completed. Uncovering these lost features allows us to consider why some solutions to the problem of adapting are entertained and why they are discarded. The reasons can reveal industrial and cultural forces at play during adaptation. This article will focus, therefore, on these three benefits by highlighting Jhabvala's and Davies' contributions to the adaptations, the edits made to their screenplays, and evidence of collaborative working practices during the two adaptations of *A Room with a View*. A screenwriter is often the first of many attempting to answer the questions 'how' and 'why' a text is adapted and their screenplay's purpose is to

work towards the answers and aid the production of the film adaptation. Thus, I argue that the screenwriter's role is not only responding to a text and establishing key elements of its adaptation, but also enabling others to do the same.

2. SCREENWRITERS STEERING FILM ADAPTATION

Studies of film adaptation have long overlooked the influence of individuals on production. Simone Murray lists the key stakeholders in the adaptation industry as 'the author, publisher, studio, producers, director, cast and crew' (2008: 6–7). Illuminating the input of and relationship between these stakeholders allows for a better understanding of adaptation; however, it is precisely their collaboration that makes it difficult to adequately depict the entire process. Indeed, Suzanne Speidel notes that screenwriting is only one of many aspects involved and that 'it is impossible to illuminate the entire transformation' (2014: 314). This article's focus – the screenwriter – is thus one of many stakeholders that are often overlooked but one of the few whose contributions are (literally) documented.

Merchant Ivory Productions is well known for its collaborative working methods, particularly when working with Jhabvala. Publications on the production company acknowledge Jhabvala as a core member (Pym 1983; Long 1991; Raw 2012), so it is perhaps surprising that there is so little study of her screenplays. Indeed, the majority of academic attention focused on Merchant Ivory films is concerned with their association with quality, culture and heritage (such as Hipsky 1994; Eaton 2006; Monk 2011a), and engage in novel-to-film comparative readings of their adaptations (Sorensen 1997; Person 2002; Blankley 2004). This is not to belittle these studies but to demonstrate that the predominant approach focuses on the reception of finished adaptation products rather than the process of adaptation and the many contributors involved. The ubiquity of the Merchant Ivory name is such that it may steer critical focus towards the producer and director as authors or towards their unique brand of adaptation that shares their name. A welcome exception to the common approach is Speidel's examination of the draft screenplays for *Maurice* (1987) where she highlights how annotations on draft screenplays uncover Jhabvala's input: 'the largest difference between the novel's and film's narrative was introduced by Prawer Jhabvala, an uncredited contributor to the screenplays' (2014: 313). But without such a reference to the screenplays and their 'uncredited' author, it is easy to assume such a contribution came from either Ivory or Kit Hesketh-Harvey, the credited writers. As Jamie Sherry argues, '[a]nalysing adaptations without recognizing the importance of the various precursor texts other than the official source' does 'disservice to the myriad voices and textual influences on adapted film' (2016: 26). It is in the interest of fairness to these voices that I analyse draft screenplays to attribute specific contributions and better understand the screenwriter's role in adaptation.

Before examining the screenplays, it is worth first considering the nature of the archives that contain them. As Speidel rightly notes, 'neither the author nor the text should be afforded such a privileged position that we overlook the contexts in which work-in-progress is made available to us' and as such we should acknowledge that 'in any account of adaptation processes there will always be significant gaps' (2014: 314). James Ivory donated three preproduction screenplays of *A Room with a View* and

a folder of miscellaneous scenes and notes to The Papers of E.M. Forster held at King's College, Cambridge. According to Ivory's letter introducing the materials, Jhabvala wrote the first draft in 1982, Ivory redrafted it in 1984 and this was then reworked by Jhabvala into a revised screenplay, which was used to raise finance, attract actors and, finally, to shoot the film. Ivory refers to this revised screenplay as 'a joint effort – our usual method of work' (1986) and the matter-of-fact way in which he describes their writing process for *A Room with a View* indicates that this collective dynamic was simply standard practice for them. Therefore, although Ivory is not credited as a writer on the film, the materials donated to King's foreground his involvement and reveal the collaborative nature of Merchant Ivory screenwriting. Perhaps contradictorily, however, while the annotations and alterations between these drafts help to unpick Jhabvala's contributions, the picture of authorship presented here is itself authored by Ivory. A similar awareness is required in the case of The Andrew Davies archive at De Montfort University. Titled as they are, the contents of the collection imply single and stable authorship. For *A Room with a View*, the archive contains a screenplay dated April 2007, and a shooting script for May 2007 with a bare minimum of annotations and few changes. This may suggest Davies experienced little interference but, more likely, that there is an absence of other drafts and conversations had during development; indeed, the 'Pink Revisions' specified on the shooting script cover do not appear to be included. It is worth remembering that the act of archiving and then using an archive can reinforce an idea of authorship which is often contrary to the text's collaborative creation.

In demonstration of the kind of authorship which has commonly been effaced in studies of Merchant Ivory, Jhabvala significantly alters the presentation of Charlotte in version one of *A Room with a View.* Charlotte is the prim chaperone of the main character, Lucy, when they visit Italy. Whilst there, they meet the working-class Mr Emerson and his son George, who falls in love with Lucy and kisses her. Charlotte promptly takes Lucy away to visit a more respectable family where she becomes reacquainted with Cecil Vyse and later agrees to his proposal. The characters unite again when the Emersons move to Lucy's home village. When George professes his love for Lucy, she shuns him due to her engagement and despite her true feelings. Charlotte is present during this confrontation:

> While they continue talking, CHARLOTTE can see CECIL appearing on the terrace with his tea cup:
>
> CECIL carefully puts down the cup, seats himself, dusts his knees, picks up his cup, stirs it, sips it, precise and prissy as a maiden lady.
>
> CHARLOTTE turns away from the sight of CECIL – CHARLOTTE POV – LUCY and GEORGE standing close together Dissolve –
>
> 87. A DAY. EXTERIOR. TUSCAN LANDSCAPE.
>
> CHARLOTTE sees again –
>
> LUCY and GEORGE kissing among the violets – *but enhanced, more than what took place: more romantic, more passionate, more in line with what MISS LAVISH described.*
>
> (Jhabvala and Ivory 1984a: 86, emphasis added)[1]

1. Pages 47–52, 84, 89, 94, 103–07 are missing from Jhabvala's first draft. Some of these pages, or copies of them, appear to have been used in Ivory's second draft, with pieces of paper attached to the page, sometimes covering sections to be rewritten. I have reconstructed some scenes as they appear to have been originally typed for Jhabvala's first version however, the citations correspond to where the pages are now to be found, either in Ivory's draft or in the miscellaneous file.

Point-of-view shots are suggested, highlighting Charlotte's perspective and Cecil's description indicates her evolving opinion of him. The listed verb phrases suggest the performance he makes of drinking tea, while the simile comparing him to a 'precise and prissy' 'maiden lady' farcically exaggerates his genteel characteristics. This view is contrasted with how Charlotte sees Lucy and George. Although they are arguing, when Charlotte looks at them she remembers witnessing their first kiss. The addition in italics appears to have been typed onto the page at a later date, presumably by Jhabvala in order to further exaggerate Charlotte's idealized, romantic memory of the couple. The clash of the two images shows that, despite being of a lower class, George is a far better match for Lucy than Cecil. Later on in the scene Charlotte 'does not move' and 'guard[s]' the door when George tries to leave at Lucy's insistence (Jhabvala and Ivory 1984a: 87). This indicates Charlotte's changed opinion of George's suitability for Lucy and that she sees her earlier separation of them as wrong.

Charlotte's redemption in Jhabvala's screenplay is therefore a significant interpretation of the novel. Before her change of heart, Charlotte is a champion of propriety and disdains the Emersons. Departing from the novel, however, Jhabvala has Charlotte reveal to Mr Emerson that Lucy called off her engagement to Cecil. Her behaviour towards Mr Emerson contrasts with her earlier condescension: 'CHARLOTTE seats herself opposite him, on the other side of the fire. They look like two friends' (Jhabvala and Ivory 1984a: 125). Indeed, by the end of the conversation she tells him, 'There is not to be any marriage – not with Mr. Vyse, [*sic*] at any rate…' and they 'look at each other in silence, sitting on either side of the fire' (Jhabvala and Ivory 1984a: 125). Charlotte's renewed attitude towards Mr Emerson indicates that she has thought better of her class prejudices. In this, Jhabvala is responding to Forster. The suggestion that Charlotte may have secretly rooted for the couple is referred to at the very end of the novel by George: 'I'll put a marvel to you. That your cousin has always hoped. […] That she fought us on the surface, and yet she hoped. […] She tore us apart twice, but in the rectory that evening, she was given one more chance to make us happy' (Forster 1995: 172). Rather than conjecture, though, Jhabvala clearly presents Charlotte taking that chance and finishes the screenplay with Lucy and George back in Italy together. This reunion is imagined by Charlotte as she reads a letter from Lucy: 'they continue to kiss with increasing ardour: breaking not only out of Charlotte's dream but – passion mounting – out of the 19th century and – with passion unconfined – into the 20th' (Jhabvala 1982: 108). Jhabvala responds to George's alternate take on Charlotte by making her change of heart more prominent and having her as the single correspondent to Lucy at the film's end, whereas in the novel George states that they 'can never make friends with her' (Forster 1995: 172). Charlotte's break from nineteenth century constraints and her ability to forgive Lucy's transgression of class boundaries in the face of true love are thus used by Jhabvala to indict the unimportance of those bonds which Charlotte had previously upheld.

While Jhabvala's adaptation of the novel significantly informs Charlotte's presentation in the film, Andrew Davies' screenplays of *A Room with a View* alter the presentation of Lucy. Somewhat incongruously and ironically, although Martin A. Hipsky dismisses the prospect of a commercially minded 'Room with a View II: Lucy's Back' (1994: 101), Davies' decision to alter the structure of the novel comes close. In interview Davies said he found a postscript written by Forster 50 years after writing *A Room with a View*, which

speculated on events after the story and imagined George Emerson revisiting Florence. Davies uses this idea as a framing device for his adaptation but instead has Lucy return to Florence as a widow, and remember the novel's events in flashback: 'I thought it's actually not George's story, it's more Lucy's story'. This decision creates a sense of Lucy's strength and independence, especially as she finds new romance by the screenplays' end. Although this might be considered infidelity, Robert Stam encourages us to speak of adaptations' successes in regards to 'specific dialogical responses, […] "readings" and "critiques" and "interpretations" and "rewritings"' (2004: 47). This effort to make an adaptive text one's own is certainly present on Davies' part or, perhaps more accurately, his chosen narrative focus, Lucy. Davies also adds a scene after Lucy speaks to Mr Emerson about herself and George. Mr Emerson reports that George has gone for one last swim, which makes Lucy fear the worst:

> LUCY, running, towards the pool. We go with her, running through the trees.
>
> She reaches the clearing.
>
> Then stops, and gasps.
>
> GEORGE is floating in the water, face down, naked and motionless.
>
> She jumps in and splashes towards him.
>
> (Davies 2007a: 90)

Here, Davies represents Lucy's character as a strong heroine. In the shooting script, dialogue from George is introduced to cement this idea of him risking his life: 'If I've lost you, I don't know if I can live' (Davies 2007b: 71). By placing George at potential risk, Davies creates the opportunity for Lucy to be a stronger female character, a woman of action who runs, jumps and splashes to save her love interest. Davies' significant departures from the novel indicate his eschewal of a conventional 'fidelity' approach to adaptation and suggest that his screenplay not only adapts Forster's novel but the 1985 adaptation as well. Sherry notes that, '[o]ften remakes will deliberately distance themselves' (2016: 18) and this is certainly the case here. By beginning the script with the image of an older Lucy returning to Florence, Davies' screenplay seems to engage with its own adaptive history as both Lucy and the 2007 adaptation look back on their previous incarnations. The framing narrative perhaps suggests an awareness of the 2007 adaptation as a 'Lucy's Back' style revisitation as well as an understanding of its commercial potential: a new take on a classic is often 'guaranteed' an audience, after all. Whereas a first attempt at adaptation may be expected to fulfil the desire to see a text transformed to a new medium, subsequent adaptations are likely to be valued for their newness.

Screenplays are not only influential over narrative and theme, however. Examining Davies' and Jhabvala's screenplays also reveals how much is implied in anticipation of 'directorial input' (Sternberg 1997: 231) and how events will ultimately appear on-screen. There is a distinct contrast between screenwriting pedagogy and practice. Screenwriting teacher Darsie Bowden describes the screenplay format as 'quite spare. It consists only of what we are to see and hear. […] It cannot digress, elucidate, or comment' (2010: 37). These 'rules' are rarely adhered to by Davies and Jhabvala, however, who both

slip into what Claudia Sternberg classifies as the 'comment mode' of screenwriting: 'explaining, interpreting or adding to the clearly visible and audible elements' (1997: 73). Jhabvala uses the comment mode to create atmosphere when George catches Lucy who faints at the scene of a stabbing:

> The hubbub around the fountain comes to [George and Lucy] as if from a great distance. They seem to have moved into a world of greater silence; sitting there they appear, like the other statues in the arcade, to be more than human – a statue not merely of two lovers but of Eternal Lovers.
>
> (Jhabvala 1982: 23)

Jhabvala creates a highly romantic image, a sense of the momentousness of this occasion as well as indicating how the sound should be edited, and perhaps how they should be shot. In the finished film, a high angle shot of George (Julian Sands) catching Lucy (Helena Bonham Carter) reveals the physical distance between them and the crowd. As he carries her away, the sound of voices does quieten slightly. The dramatic musical accompaniment, however, continues from the shots of the stabbing, indicating the impact this shared experience has on George and Lucy, and the start of their relationship. The tracking shot of George carrying Lucy features several statues in the background, one of which seems almost to be watching them and another of a swooning woman held in a man's embrace, mirroring Lucy's position in George's arms. They seem very much to fit into the landscape. Therefore, Jhabvala's use of the comment mode steers the adaptation, suggesting tone, camera shot and editing. Screenplays in reality are rarely sparse and contribute not only to narrative and dialogue, but also to visual and auditory elements of the final film.

3. ISSUES OF ADAPTATION

Screenplays are ideal sites for examining the problems facing adaptation due to their transitory nature and because they are often the first attempt at solving the question of how to adapt the text. Screenplays are the 'most direct foundation and fulcrum' for the film, not the novel (Boozer 2008: 4). They have an intermediary function, acting as a vessel for transporting the novel's story to screen, so issues facing an adaptor are often visible through edits. A problem that faces adaptors of *A Room with a View* is negotiating the historically- and class-specific social expectations which shape the narrative. Ivory appears aware of this in his edits, updating or removing certain historical references or dated dialogue. He does not, perhaps, assume the reader's (actor's, potential investor's etc.) or audience's knowledge of the period. Similarly, he replaces Jhabvala's 'scenes of the Crimean war' (1982: 2) with the possibly better known 'portraits of Queen Victoria' (Jhabvala and Ivory 1984a: 2) and alters dated dialogue; for example, 'What care I' becomes 'I don't care' (Jhabvala and Ivory 1984a: 7). Ivory also appears to have removed a comical scene set in the bank which featured in Jhabvala's first draft. In the scene, Charlotte tries to surreptitiously remove her money bag from underneath her garments – a problem particular to the time period and its mode of dress (1982: 25). It is possible that the humour derived from this scene is too time-specific to be effective or that the inclusion of historical details need to be justified. Ivory's edits suggest an awareness of making the story

more broadly accessible, especially the modernisation of dialogue. They also indicate different preoccupations of the writer and director 'stakeholders' and, importantly, how Jhabvala and Ivory's collaborative relationship balances critical and commercial aspects of adapting.

Davies confronts this issue of modernisation more extensively, updating dialogue, writing in a colloquial style and responding to gender and class issues. George's dialogue in particular is modernized and made more informal which serves to identify him as belonging to the working-class as well as aligning him with the audience: 'I'll tell you what – get unengaged', 'That's a load of bloody nonsense', 'This is so stupid' (2007a: 74). Davies also writes colloquially in the comment mode. When Lucy first encounters Mr Emerson's unusual, down-to-earth ways by herself, she responds with an indignant and stubborn sense of propriety: 'She did seem a little miffed', 'she is determined to stick to her guns' (2007b: 71). The interruption of Davies' contemporary voice acts to distance us from the antiquated social codes which Lucy feels tied to in this scene. She seems to act affronted by Mr Emerson's lack of tact and propriety because she knows she *should*. Davies' light-hearted, conversational tone thus depreciates her reaction in the sense that she does not yet know any better.

Davies' voice in the screenplay is also utilized to colour the Emersons' characterization and as such he repeatedly highlights their class differences. The first time Mr Emerson speaks to Charlotte, Davies writes, '[h]is accent is London and plebeian. Charlotte freezes, and looks pointedly the other way' (2007a: 5). Afterwards Charlotte denounces the Emersons as '[d]readful people' and 'mouths the word "common"' (Davies 2007a: 9). Dialogue is used to indicate the difference in George and Lucy's backgrounds:

LUCY
Is your father an atheist?
GEORGE
Fraid so. And a socialist.
LUCY
Gosh. Are you an atheist and a socialist too?
GEORGE
Spose I am.
LUCY
I say.

(2007a: 17)

The elision in George's dialogue contrasts against Lucy's formal exclamations. In this heightening of class differences, Davies distances *his* George from Merchant Ivory's romantic hero. Davies' George is rough and ineloquent but he and his father are the two characters that speak sense, both figuratively and literally for a contemporary audience, and a more informal contemporary vernacular. Attempting to win Lucy, George says: 'I know you think I'm the wrong class, and don't know how to behave properly, but that sort of thing doesn't matter anymore […] Maybe you're frightened […] because your mother or Mr Beebe might disapprove. But it's your life, not theirs' (2007b: 71). George's appeal to Lucy is particularly persuasive as it aligns with a modern audience's perspective and through their identification with George, Davies evokes a critique of class systems not found as explicitly in Merchant Ivory's *A Room with a View*. This more modern style demonstrates the adaptation's

response not only to the novel but to its first adaptation, dealing with the issue of its historical context by drawing out elements that a contemporary audience may respond to.

4. DELETED SCENES AND OMISSIONS

Across screenplay drafts it is possible to find traces of ideas had but not brought to fruition. Elements may have been introduced in an early draft but taken out of a later one, such as Jhabvala's scene with Charlotte at the bank, or they may disappear during production or postproduction. In her article on 'Phantom adaptations', Murray argues for an industry-focused approach to adaptation studies which forces 'attention not just to the "what" of adaptation but also to the "how", the "why" – and the "why not"?' (2008: 16). Although Murray discusses whole unmade adaptation projects, her approach can be applied to smaller elements of screenplays that do not make the final cut and yet which retain a relationship to the larger whole. Omitted scenes and dialogue hint to what the adaptation might have been and asking why they were discarded allows for a better understanding of the adaptation process.

A discarded scene in Jhabvala's draft takes place after Lucy breaks off her engagement with Cecil, for instance. Cecil says, '[s]omeone told me once […] "It's not in you to know anyone intimately, least of all a woman." […] perhaps I am one of those who's meant to live alone. Like you, Miss Bartlett'. Charlotte replies, 'that may be true now, but it wasn't always. Not when I was Lucy's age' (Jhabvala 1982: 90). This could have indicated Cecil's capacity for self-reflection and prompted sympathy for Charlotte, had it remained. Jhabvala says of this scene, though, 'I wrote a rather boring dialogue scene […] fortunately it was scrapped. Everything I tried to say in the dialogue was shown by Cecil [Daniel Day Lewis] sitting down and putting on his shoes very sadly' (2003: 107). Jhabvala's comments suggest that the scene was scrapped due to its reliance on dialogue to express Cecil's dejection but that ultimately the film's visual capabilities and the actor's performance provided more effective insight into his response to the broken engagement. This omission indicates the importance of actors as stakeholders; had Daniel Day Lewis' performance not captured everything Jhabvala tried to say, the scene may well have used her dialogue.

A similarly omitted aspect of Davies' screenplay was his presentation of homosexuality. Responding to Forster's implicit suggestion of Mr Beebe's and Cecil's sexuality,[2] Davies more obviously codes the characters as being gay. References to this include Lucy's and Miss Lavish's observation of 'MR BEEBE on a corner, talking to two rough looking Italian youths. […] he goes off down the alley arm in arm with one of the lads' (2007a: 14). While later, on a carriage ride, 'GEORGE is jolted against the delighted MR BEEBE' (2007a: 35), and when Cecil announces his engagement, 'MR BEEBE is […] put out, having always felt that Cecil was on his team' (2007a: 58). In his imagining of their potentially shared homosexuality (Mr Beebe and Cecil's 'team'), Davies creates humour around Mr Beebe's secret admiration of George and uses his sexuality as reason for disapproving of Lucy's engagement to Cecil and then to George. Without this explanation for the latter, Mr Beebe could appear to value class boundaries; a characterization that jars with his earlier commendation of the Emersons. When Cecil is introduced, Davies explicitly states 'He's gay, but so closeted that he has no idea himself' (2007a: 48). Written in the comment mode, this explanation

2. [Mr Beebe] said, 'Mr. Vyse is an ideal bachelor. […] he's like me – better detached' (1995: 69); 'at the back of [Freddy's] brain there lurked a dim mistrust. Cecil praised one too much for being athletic. Was that it?' (1995: 70); George tells Lucy that Cecil 'should know no one intimately, least of all a woman' (1995: 135).

cannot be transposed directly to film and must rely on the actor's portrayal of the character to suggest it to the audience. Just as the novel is adapted to screenplay, '*all* screenplays […] serve as source materials to be adapted' to screen (Millard 2014: 83).

Thus, Davies interprets Forster's characters and his portrayal of Cecil and Mr Beebe is then, in turn, interpreted by actors Laurence Fox and Mark Williams. Although the actors' performances may encourage a reading of the characters as gay, the suggestion is subtler in the finished film. On a basic level this is perhaps inevitable due to the lack of explicit commentary available to film without the use of voice-over. Or, it is possible that Davies' readings of the characters were consciously toned down for a commercial rationale: a television drama airing on a Sunday evening – traditionally an evening for conventional family drama – would likely aim to maximize its audience, including viewers who might reject more openly gay characters. Indeed, ITV's other literary adaptations during this year, which included a Jane Austen mini-series, represent a tendency in the period drama genre towards more heteronormative romantic narratives. Perhaps ironically though, the ambiguity of the finished television film not only brings it closer to Forster's novel but also to the 1985 film, both of which have achieved cult status as queer texts. As Claire Monk notes, the way in which the 1985 adaptation is 'discussed and recirculated online' evidences its (homo)erotic pleasures for 'gay-male, straight female, and less classifiably queer […] audience[s]' and one of the largest discussions on IMDb's board for the film is titled, 'Cecil, gay?' (2011b: 456). Although losing Davies' frank and humorous commentary means that the audience are not provided with an explicit acknowledgement of the text's queerness, its ambiguity results in an openness for audiences to invest in gay readings of the characters if they – like Davies – choose to.

5. SCREENWRITING AND ADAPTATION AS COLLABORATION

This cycle of interpretation-presentation-reinterpretation coincides with Kamilla Elliott's 'Incarnational Concept of Adaptation' where the 'signifier seeks not a signified but another signifier that can incarnate it' (2004: 235). This is the cycle of an adapted screenplay: a novel signifier becomes a screenplay; the screenplay signifier is incarnated by the film; the film signifier could inspire another adaptation and so on. Elliott's Incarnational Concept holds a sense of circularity and of the inevitable, 'wherein the word […] requires incarnation for its fulfilment' (Elliott 2004: 235), and could suggest that the different elements of an adaptation's production are integral and build upon each other. Like screenwriting, adaptation can consequently be viewed as a collaborative process. Screenwriters knowingly collaborate with filmmakers and anticipate their screenplay's incarnation on-screen, often including suggestions for subsequent aspects of production such as cinematography or costume as Davies does: 'MR EMERSON might perhaps wear a tweed suit with a bold check' (2007a: 5). Indeed, an initial screenplay draft may be the first attempt at adapting but its writer often knows it will not be the last. As Ian Macdonald states, any script proposes, '"What if we do this?" […] in a discussion that circulates among those involved in development' (2013: 17). This openness to continued discussion is apparent across Jhabvala's and Davies' screenplays for *A Room with a View*. To an extent, both writers fulfil the 'conventional role of the screenwriter [which] requires them to relinquish

control of decision-making in the screen idea' (Macdonald 2010: 55) by including options in their screenplays. Jhabvala depicts Lucy wandering around Florence: 'She might linger over the Andrea Dell Robbie Infants' (1982: 17). This statue may not be available to linger over so this cannot be fixed as a definite occurrence until the film crew are on location. In Davies' screenplay he also gives an option for Lucy and George – 'They could walk a bit' (2007b: 18) – and again for the coach driver who directs Lucy – 'Perhaps he gives her a gentle push' (2007b: 40). These examples, with the suggestive quality of 'perhaps' and 'could', indicate a relinquishing of control and an awareness on Davies' part that the screenplay is not the final attempt at adapting. Although both Davies and Jhabvala are novelists as well as screenwriters – and two well-respected screenwriters who would presumably expect their scripts to be faithfully transposed to screen – their screenplays for *A Room with a View* show an awareness of the myriad voices that will continue the adaptation process.

Similarly, the comment mode can provide useful information for filmmakers who interpret the screenplay and add their own contributions. Those who expect a screenplay to only state what will exist on-screen forget that its readership primarily consists of cast and crew. There are several examples where Davies digresses into character thoughts that provide useful information for actors. Lucy, he writes, 'finds nudes slightly shocking, but part of her would like to be the subject of one' (2007a: 24). When Mr Emerson behaves in an 'anti-social' manner, 'George watches his father and wishes he could disappear' (2007a: 36). Meanwhile, Lucy confesses to enjoying the kiss with George, '[w]hich is secretly what Charlotte thinks she might have done too' (2007a: 45). Jhabvala also includes similar insights: 'GEORGE […] is as utterly at ease as if he owned the wood, the lake, the sky, and everything else the eye can see' (1982: 67). These thoughts and comments cannot be seen on-screen but may feed the actors' performances. Rather than dictating particular actions, these examples allow actors to interpret the thoughts into body language and continue the writing of the characters through performance. Collaboration is encouraged by Davies' and Jhabvala's screenplays, which permit the space for their interpretation and representation.

This continuation of writing beyond the screenplay is referred to by Steven Maras as 'scripting', a concept which focuses 'on "writerly" input or collaborations across different areas of production' (2009: 2). Acknowledging the input of ancillary stakeholders in adaptation can thus reveal their significant roles in the transference of source to screen. Jhabvala's and Davies' impact on character interpretation, narrative structure and thematic presentation may not be celebrated without examining their script drafts. But such a shifting of focus away from more common sites of adaptation criticism does not necessarily replace one authorial figure for another. Instead, perhaps more explicitly than the finished adaptation, screenwriters' work reveals the context of their production and the pressures placed upon them as cultural texts. As suggested throughout this article, the screenplays for *A Room with a View* highlight the problems of modernizing an older novel for a contemporary audience and deleted scenes and edits across drafts reveal the influence of commercial awareness and the expectation of film to rely on visuals. They also show the success in embracing different qualities of an adapting medium and the collaborative nature of adaptation.

We might expect screenplays by revered adaptors like Jhabvala and Davies to foreground their authorial status, but analysis of screenplays demonstrates

their immersion in larger collaborative, adaptive processes. Davies' reputation as a successful and prolific adaptor is particularly well known and his distinctive style of authorship is often expounded by the media. He and Jhabvala clearly steer and shape the adaptations of *A Room with a View* but, surprisingly, they also allow for collaborating stakeholders in the adaptation to make their mark. Screenwriters not only respond to texts and offer ways to solve problems of adapting, they open texts up, along with their screenplays, for others to do the same.

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Screenwriting, adaptation and reincarnation: Ruth Prawer Jhabvala's self-adapted screenplays

ABSTRACT

Referring to the self-adapted screenplays of Ruth Prawer Jhabvala, this article argues for a conceptualization of adaptation as a collaborative continuum. To do this I develop Kamilla Elliott's 'Incarnational Concept' of adaptation and propose a reincarnational concept. Jhabvala adapted her novels The Householder *([1960] 2004) and* Heat and Dust *(1975) to screenplays as well as* Three Continents *(1987) and the short story 'How I Became a Holy Mother' (1976), although the latter two were unmade. Jhabvala's self-adapted screenplays attempt to retain control of certain aspects of adaptation; however, her predominant approach is to encourage collaborative input from filmmakers and the rewriting of her stories. Therefore, these insights into Jhabvala's open approach to self-adapting demonstrate screenwriting and adaptation as collaborative, continual processes befitting a model of reincarnation.*

KEYWORDS

screenwriting
adaptation
collaboration
reincarnation
Ruth Prawer Jhabvala
self-adaptation

INTRODUCTION

For many authors, the idea of filmmakers adapting their novels is unsettling. As Ken Kesey strikingly comments on the 1975 adaptation of his novel

One Flew Over the Cuckoo's Nest (1962), it is 'like finding out you signed something long ago permitting your child to be raped' (cited in Messenger 1978: 131). There is a prevalent fear of the intrusion and interpretation of others, of the loss of authorial control and consequently of the story's potential ruin. Adaptation is thus often viewed as a threat to authors, evident in adaptation studies through fidelity criticism and its terms that, Robert Stam remarks, carry charges of opprobrium: '"infidelity,""betrayal,""deformation,""violation," "vulgarization," "bastardization" and "desecration"' (2005: 23). A perceived solution to the 'threat' is for novelists to self-adapt. In response to the disappointment of authors whose work has been adapted to film, James R. Messenger suggests 'the answer may be for writers to make the film version of their own work' (1978: 134). As the interim step in adaptation, and as the text most directly adapted to film, the screenplay offers opportunities for retaining control. A novelist-turned-screenwriter removes one voice threatening to rewrite his or her work.

However, novelist and screenwriter Ruth Prawer Jhabvala did not outwardly embrace self-adapting as an opportunity to rewrite herself nor did she treat adaptations of her novels as a threat. This may be due to the production company with whom she worked for nearly 50 years. For their first feature film, Merchant Ivory Productions – comprising producer Ismail Merchant and director James Ivory – asked Jhabvala for permission to adapt her novel *The Householder* ([1960] 2004) and asked her to write the screenplay. She agreed. The film was released in 1963 and she went on to write 23 of their 44 films, including another self-adaptation of her novel, *Heat and Dust* (book 1975, film 1983). Although they were not produced, Jhabvala also wrote screenplays of her short story 'How I Became a Holy Mother' (1976) and her novel *Three Continents* (1987) for Merchant Ivory. The company was renowned for working collaboratively, especially with Jhabvala. She was included in the selection of film subjects and throughout development, sent rushes and continued to rewrite during production when needed, and she was also present in the editing room. Thus, for a writer, she was in a somewhat privileged position and at times her self-adapted screenplays reveal her influence. Her predominant approach, however, is accepting collaboration with filmmakers and the rewriting of her stories. Through examination of Jhabvala's approach to self-adapting, this article posits the concept of reincarnation as a way of approaching adaptation as a collaborative continuum.

Focusing on self-adapted screenplays blurs divisions between author and adaptor, and the adapted text and adaptation, although these are mostly binaries of adaptation studies' past. More recently, adaptation critics have sought to destabilize privileged source texts by utilizing intertextuality (Leitch 2007) and dialogism (Stam 2004), for example. Shelley Cobb's use of the metaphor of conversation 'destabilizes the binaries of adaptation that centre on the materiality of the two texts […] by making room for other participants' (2015: 12). Cobb is part of an increasing trend that treats adaptation as collaborative. Christophe Collard, for instance, sees adaptation, collaboration and authorship as being inextricably bound (2010). Even the Special Issue of *Adaptation* dedicated to 'auteur of adaptation' Stanley Kubrick, specifies that 'collaborative adaptation, was crucial to realising his personal vision' (Hunter 2015: 278). In addition, adaptation studies have embraced the complications of 'Adaptation, Transmedia Storytelling and Participatory Culture' (Voigts and Nicklas 2013) and the contemporary storytelling climate, often decentralizing source texts (e.g., Graves 2017) and expanding beyond a singular adaptation. For instance,

Li Zeng's essay 'Adaptation as an Open Process' indicates the never-ending continuum that adaptation offers (2013).

Studying self-adapted screenplays contributes to many of these discussions. As Steven Price notes, all screenplays are 'troublingly both inside and outside the film' (2010: 51) and, understandably, this limbo state allows writers an opportunity to follow their stories into the world of cinema. In doing so, self-adapting writers blur the division between author and adaptor by becoming both. A screenplay's intermediary status also blurs the original/copy opposition. All adapted screenplays may be 'copies' of their source; however, '*all* screenplays […] serve as source materials to be adapted' (Millard 2014: 83). General perceptions of screenplay-to-film adaptation do not oppose the written and film texts but instead unify them; both work towards telling the same story. The self-adapting screenwriter extends this notion of a continual adaptation process. When completed by the same writer, the novel-to-screenplay transition parallels rewriting and redrafting. Finally, self-adapting screenwriters also draw attention to adaptation being collaborative. Ian Macdonald states that the 'whole of screenwriting is a conversation, about what people want to say as well as how best to say it' (2013: 226). Drawing the revered, original author into the conversation perhaps brings attention to the often-neglected screenwriter and makes room for other participants (to use Cobb's phrase) who are likewise overlooked as collaborators. It may also encourage us to view any adaptation as already in a conversation with its source and intertexts about how best to tell a story.

REINCARNATIONAL CONCEPT OF ADAPTATION

To further the view of adaptation as continuum, I will propose a concept of adaptation as reincarnation, developing Kamilla Elliott's 'Incarnational Concept' (2004: 234). It is worth first mentioning that Elliott posits six concepts of literature-to-film adaptation, which are not necessarily 'theoretically viable or empirically proven' (2004: 221) but offer a means of discussing the perceived interaction between texts. The incarnational concept perceives this interaction as 'the word made flesh, wherein the word is only a partial expression of a more total representation that requires incarnation for its fulfilment, it makes adaptation a process of incarnation from more abstract to less abstract signs' (2004: 235). As it stands, incarnation is a fitting model for screenplay-to-film adaptation. The screenplay, as Pier Paolo Pasolini states, is a 'structure that wants to be another structure' (1988: 187); its words are intended to be made flesh. Elliott's focus on literature-to-film adaptation limits the application of this model. In novel-to-screenplay adaptation, for example, words do not find incarnation in more concrete images and sounds. However, although it is realized in a new, circumscribed form, the adaptation is also considered to be a signifier, according to Elliott: 'in this context of adaptation the transcendental signifier seeks not a signified but another signifier that can incarnate it' (2004: 235). Thus, the concept can become a perpetual cycle and be applied to all adaptations. A source text – whether it is a novel, comic, film, video game or so on – 'seeks' another form. This new form, the adaptation-signifier, then seeks a new incarnation and so on. Consequently, the incarnational concept of adaptation becomes reincarnational.

The reincarnational model suggests that the 'life' of a story continues and evolves through adaptations. It is a concept already in use, by Elsie Walker, for example, 'I think of words as being "alive" […] And this leads me to consider

that any text might take new life through adaptation' (2010: 251). This view of adaptation as a continual process encourages us to read incarnations of the story alongside one another. Each incarnation acts as a layer, constructing a bigger picture and fuller understanding of shifts in its interpretations and relevance. For example, often adapted tales allow us to trace each adaptation's additions, exclusions and alterations, and how these can be understood in relation to different authors and contexts of production. Brian Rose refers to these tales as 'tracer texts', and with *The Strange Case of Dr. Jekyll and Mr. Hyde* (Stevenson 1886) as example, he explores how the changing depiction of Mr. Hyde across twentieth-century adaptations reveals society's shifting views towards evil (1994). From this perspective, adaptation is a continuum of reinterpretation and rewriting, and each incarnation can be read together to better understand the whole of a story's multifarious life. Adapting is thus not a process that struggles to pin down a correct or faithful meaning but one that evolves a narrative in the same way a screenplay proposes a way of telling a story and its adaptation to screen is a process of development.

A difficulty for the reincarnational concept of adaptation, and likening it to rewriting and redrafting, is defining what constitutes a new incarnation – a problem facing those who wish to define the boundaries of adaptation. Does a new incarnation have to have a new, tangible form? Does each reincarnation need to be identified as a new singularity or adaptation? Could reincarnations include drafts and unfinished products? As Thomas Leitch concludes after reviewing the limitations of various taxonomies of adaptation, it would be more fruitful to 'defer the question of what isn't an adaptation indefinitely' because it would 'be imposing new disciplinary constraints on a field that may well flourish more successfully when a thousand flowers bloom' (2012: 103). Although they are intermediary, unfinished texts, embracing screenplay drafts as adaptations and reincarnations allows us to more closely examine adaptation as a process. Another problem for the concept is that adaptation is not always a linear process as reincarnation suggests. Unfortunately, no one model or taxonomy can encompass all adaptations' complexities: 'the more we study adaptations, the more it becomes apparent that the categories are limitless' (Cartmell 1999: 24). As Elliott comments on her own concepts, the same can be said of the reincarnational model: it may be flawed but it is 'operative in practice' (2003: 135). This article will practise the reincarnational concept on a smaller, linear scale, accepting screenplay drafts as reincarnations and tracing alterations to better understand issues of authorship surrounding Jhabvala's self-adaptations.

SELF-ADAPTATION AS RETAINING CONTROL

One issue of authorship for self-adaptations is the idea that self-adapting can reinforce authorship and offer sustained control for writers (see Messenger above). This notion acknowledges the influential role of screenwriters in adaptation. Jack Boozer indicates the screenplay's guiding influence over 'story structure, characterization, motifs, themes, and genre' as well as 'what will or will not be used from the source, including what is to be altered or invented, and in what settings and tonal register' (2008: 4). There is evidence of such influence in Jhabvala's adapted screenplays, for example, in *Heat and Dust*, which tells two stories, one framed by the other. The first, set in the 1920s, follows Olivia, a newlywed wife who has moved to India to live with her husband, Douglas. She suffers from the boredom of being a restricted, British

housewife in a colonized country and is seduced by the local Nawab. During a scene where Olivia attends a production at the palace, Jhabvala's authorial voice is noticeable: '[e]veryone stands up as the BAND begins to play "God Save the King." It is immediately followed by the national anthem of Khatm (probably composed by some English bandmaster who had been in India too long)' (1982: 10). The addition in parenthesis uses the 'comment mode', 'adding to the clearly visible and audible elements' (Sternberg 1997: 73). It cannot be filmed but suggests how the Khatm anthem may sound and establishes a humorous tone to the scene. Jhabvala influences her readers (the filmmakers) to interpret this meeting of cultures as comically unequal – a comment on the British Raj's rule. Although the line cannot be directly adapted, its influence is evident on-screen. In the film, Indian musicians in red, military uniforms play clarinets and trumpets to an accompaniment more reminiscent of a European march than an Indian anthem. The camera pans along the line of musicians as the British National Anthem plays, focusing solely on the music. However, during what is presumably the Khatm anthem, various shots of attendees at the event occupy the screen, such as Olivia surreptitiously spitting out Indian food to the amusement of the Indian ladies watching. Khatm's anthem is unannounced, in the background of comical cultural clashes and Britons rejecting Indian culture.

As well as tonal register, another way in which Jhabvala's screenplays steer adaptation is through characterization. Jhabvala often uses parentheses to specify characters' movements or their delivery of dialogue, as seen in *How I Became a Holy Mother*:

COUNTESS
(very slowly and deliberately)
Do you think – for me – there can ever, ever be anyone except you?

After a pause:

MASTER
(quite seriously)
You really shouldn't make these declarations.

('How I Became a Holy Mother – Bound Script' n.d.: 12)

Jhabvala explicitly states the desired tone and pacing, evoking a clear sense of the Countess' intensity and the Master's disapproval. Similar examples can be found in *The Householder*, which follows young school teacher, Prem, as he acclimatizes to work and married life. An experienced teacher, Mr. Chaddha, admonishes Prem in front of his students, which Prem complains about later. Jhabvala describes Mr. Chaddha's reaction as 'panting and puffing up and down like a heated little engine'. He then says, 'I shall lay the whole case before the Princple. I will have justice!' (Sc 14 A)[1]. The simile creates a striking impression of Mr. Chaddha's hubris and indignation, suggesting he sees the complaint of a less-experienced teacher against him as audacious. Claudia Sternberg argues that there is much implied in screenplays in the way of anticipating 'directorial input' (1997: 231) and how events will be presented on-screen. This visualization guides the actor's (Harindranath Chattopadhyay's) portrayal of the character and, alongside the aforementioned parentheses, suggests Jhabvala takes the opportunity to direct her characters' representations on-screen.

1. Original screenplay drafts for *The Householder* do not feature in either the Ruth Prawer Jhabvala Papers nor the James Ivory Papers, however, certain pages of the script appear to have been stuck into Ivory's notebooks. The pages are not necessarily numbered but scene numbers often head a page.

A more complicated example of Jhabvala controlling the adaptation can be found in the beginning of *Heat and Dust*. The screenplay shifts around narrative events from the novel, beginning with Olivia's disappearance and then using flashback to show the events leading up to it. When Douglas realizes his wife has gone, Jhabvala writes:

> As this feeling grows, he might sink on to the bed and hide his face in his hands. If so, it is the one time in the film that he is seen to give way, and to break, and if he breaks, then it is a sudden, overwhelming and terrible grief.
>
> (1982: 5)

To begin with, Jhabvala uses an open modal verb 'might', leaving Ivory and perhaps the actor Christopher Cazenove with the choice of whether Douglas reacts in this way. She posits it as a suggestion, as though aware that her screenplay is part of a larger 'discussion that circulates among those involved in development' (Macdonald 2013: 17). However, there is a disclaimer: 'if' they decide that Douglas succumbs to his grief, Jhabvala specifies how it must appear and limits its occurrence to this time only. The repetition of 'if', definitive article 'the' and limiting modifier 'one' create an authoritative tone. Although Jhabvala offers a choice, she outlines the parameters for its interpretation in order to match the characterization established in her novel. Douglas is steady, the epitome of a 'Keep Calm and Carry On' British gentleman, so to have such an outburst at the beginning of the film could establish an opposite impression of him. Jhabvala makes it clear to cast and crew that this is unusual behaviour for Douglas and that his general temperament is not to be judged on this scene. This is vital information for Cazenove who would be gaining a sense of his character through the screenplay. Thus, despite Jhabvala's authorial and sometimes directorial voice, there is an awareness of those who will use her screenplay and a suggestion that she understands the inherently collaborative nature of filmmaking and adaptation.

SELF-ADAPTATION AS COLLABORATION

Due to film's shared authorship, the self-adapting screenwriter replaces only one of many voices involved in filmmaking and is thus entering into a conversation with adaptors. Boozer suggests that resistance to collaboration is futile in his examination of *The Player* (novel 1988, film 1992) and the 'battle' between its author and screenwriter, Michael Tolkin, and its director, Robert Altman (2013). Boozer recounts Tolkin's reluctance to meet Altman's request for screenplay alterations and Altman's desire to model the film on 'white jazz' (2013: 78), in other words, to welcome improvisation and the input of others. Despite Tolkin's initial resistance to this, Boozer notes that he 'does recognize the upside of collaboration, commenting finally in our interview, "I think people were seeing the movie I wanted it to be, not the movie I thought it was[...]"' (2013: 83). Perhaps this suggests that fidelity to Tolkin's vision was less valuable than the creativity and new input offered by his collaborators. Indeed, Linda Hutcheon dismisses infidelity as a marker of unsuccessful adaptations, instead blaming 'a lack of creativity and skill to make the text one's own and thus autonomous' (2006: 20–21). Applying this to self-adaptation complicates matters: a self-adaptor cannot make a text their own again. It already was theirs and still is as far as their adapted screenplay. Therefore,

a successful film adaptation possibly depends upon a novelist-turned-screenwriter encouraging the creativity of those to come and enabling them to make their own contributions. Reincarnation requires new blood.

There is evidence in Jhabvala's self-adapted screenplays that she welcomes new blood and new contributions. Indeed, she states so in interview: 'I *welcome* changes. Sometimes an actor will spontaneously put in something of their own. That's the most wonderful gift they can give a film. I hate for the script to be considered set in stone' (cited in LoBrutto 2005: 144–45, original emphasis). Her screenplays often seem to encourage improvisation with dialogue, for example in *Heat and Dust* during a scene at the Nawab's palace:

> The NAWAB is all courtesy, charm and gallantry to his guests as if entertaining them is the greatest pleasure and privilege he has ever known. We might hear him say something to that effect to the LADY on his right: 'This is a most memorable day for us and we can only hope that we are not disgracing the name of hospitality.' 'Oh, my dear Nawab, everything is just too perfect.' 'You are kindness itself.' etc.
>
> (Jhabvala 1982: 29)

The optional 'might' leaves filmmakers to decide whether there is any need for dialogue to convey the Nawab's air of humility and it also suggests an understanding that the choice of actor could affect how well this can be performed. Once it has been decided upon, *what* is said is also left open for discussion. The vague phrase 'something to that effect' implies indifference to what specifically is said. Also seen here, and throughout Jhabvala's screenplay oeuvre, is 'etc' closing the dialogue. In *Three Continents* dialogue from Aunt Harriet similarly peters out: 'Oh I guess you're saying that we're all very old. But I'll tell you something, young man, I think you're very young …' Afterwards in the comment mode Jhabvala adds, 'Etc. – as much as needed, keeping Aunt Harriet as the center piece' ('Three Continents – Screenplay Part 1' 1985: 31). Again, Jhabvala's characterization is clear – Aunt Harriet is a force to be reckoned with; however, the means of achieving this portrayal is left open. These examples demonstrate a relinquishing of control with Jhabvala opening up moments to improvisation and creative input from actors.

Thus, Jhabvala's approach to screenwriting corresponds with Steven Maras' notion of scripting, which 'opens up writing beyond the container of the page, focusing on 'writerly' input or collaborations across different areas of production' (2009: 2). Options and open modal verbs are rife in Jhabvala's screenplays, indicating her anticipation of writerly input and her awareness of the other roles involved in filmmaking. In *Three Continents* she appears to anticipate editing: '[t]he [f]ollowing scenes could be inter-cut, or inter-related – i.e., the Rawul sort of taking possession of the house, and Rodman weeping for the loss of it' ('Three Continents – Screenplay Part 1' 1985: 32). In *How I Became a Holy Mother* Jhabvala rather tentatively suggests dialogue – 'MATA-JI might reprove the COUNTESS – e.g., that she is arranging [the photograph subjects] wrongly' ('How I Became a Holy Mother – Bound Script' n.d.: 65) – and a possible camera shot: '[p]erhaps we see KATIE breathing on a flower and giv[ing] it away to a girl who receives it like a sacrament' ('How I Became a Holy Mother – Bound Script' n.d.: 65). These examples create a sense of the screenplay as an example for how the story might be adapted, an offering that it is open to others' opinions for development. Ivory, for instance, may have discarded the shot of Katie or replaced it with another as it unfolded

on set. The actress playing Mata-Ji could have decided on another criticism or believed that a cold, hard stare would better fit her interpretation of the character. Of course, such decisions and changes happen to many scripts, as the author James Jones notes, '[e]ven if you have approved a script, the director can, and generally does, change it all around [...] during the actual shooting' (in Messenger 1978: 130). No matter how much involvement the author maintains in their novel's adaptation, others' changes and interpretations will be made. Rather than ignoring or resisting this, Jhabvala's screenplays seem to expect it. Her screenplays acknowledge their existence in a collaborative, developmental process: an incarnation open to reincarnation.

Another way Jhabvala's screenplays appear open to collaborators is through her use of descriptive and figurative language. *The Householder* describes Prem's wife, Indu, 'lying on the bed, as still and stony as a figure on a tomb' (Jhabvala 1963: 55) and likewise, a London flat featuring at the beginning of *Heat and Dust* is described as 'tastefully furnished in a somewhat cold way – and nothing new has been added for at least 25 years, so it's a little seedy looking, like an old man's wardrobe is often seedy, even though of good quality' (Jhabvala 1982: 7). The decidedly literary techniques of adjectives, adverbs and simile are 'transcendental' signifiers that the filmmakers' realization will make 'flesh'. The imagery allows for individual readings and reincarnations of these descriptions on film, as Macdonald notes, '[e]very member of the Screen Idea Work Group is a 'reader' of the screen idea and, to the extent they make any proposals for the screenwork, a "writer"' (2013: 74). Thus, the actress Leela Naidu can interpret the stony, tomb figure and write, or 'script' to use Maras' term, Indu's detachment and unhappiness through her performance. Likewise, set designers of *Heat and Dust* can be creative in their interpretation and procurement of a tasteful yet seedy mise-en-scène. There is space in the screenplay for the story, its locations and characters to be interpreted and adapted, read and rewritten, and essentially to be reincarnated.

SELF-ADAPTATION AS REWRITING

Jhabvala's self-adapted screenplays also fit a model of reincarnation because she does not strive for faithful adaptations of her stories, but takes the opportunity to rewrite them herself. Conversely, her outspoken opinion on self-adapting suggests she views the process as a nuisance rather than such an opportunity. In an interview for the Writers Guild of America East she said, 'not my favourite occupation, really, to adapt your own novel', agreeing with interviewer Richard Vetere that it was because she had 'done the story already' (2011). This indicates her sense of completion in relation to her novels and her reluctance at revisiting them. She may have felt that she had nothing more to say. As Tolkin perhaps learnt with *The Player*, reincarnation requires new input and adaptation is thus inherently collaborative. Although some texts are adapted without the author's knowledge or consent (such as out-of-copyright novels), the adaptor's relationship to the text is undoubtedly collaborative. In the same way a screenplay is viewed as a proposal, adaptors often approach texts as ideas they can respond to and develop. Adaptors, by the very nature of their work, have something more to say. Indeed, despite feeling she had 'done' them, Jhabvala still revisited and rewrote her stories, making significant changes.

Self-adaptation complicates adaptation theory such as Hutcheon's notion that 'adapters are first interpreters and then creators' (2006: 18). When returning to their own work, it is unlikely that interpretation is needed for

authors to decode their own meanings. Rather, they reconnect with ideas they had and approach them again, bringing new experiences, new values and new influences gained in the interim. Faced with this definition, a self-adaptor would not be able to create a new adaptation because there has been no process of reinterpretation. Adapting here is closer to the experience of redrafting. Typically, we expect the differences to be developmental as redrafting works towards a 'perfect' final version. Under the reincarnation concept, a final perfect version will never be reached. It is a perpetual cycle of signifier finding a new signifier and so on. Each reincarnation will reflect its authors' subjective ideas of perfection so the ideal adaptation is impossible to achieve for everyone. A popular assumption is that a novelist's adaptation of their own work would be the ideal, faithful adaptation. However, viewed as redrafting, adapting would make it impossible to re-reach perfection. Between the publication of her novels and her adaptations, Jhabvala's ideas and experiences will have changed and thus the original will no longer be as complete.

A significant development Jhabvala makes to her stories is to the presentation of female characters and relationships. *The Householder*, for example, evokes more empathy and sympathy for Indu. Prem is the focalizer of the novel, meaning that the primary focus is on his frustrations and anxieties of married life, but through the irony employed it is often possible to read the implied mockery of his naivety. After an argument with Indu, Prem 'felt so alone and lonely, shut up in this small ugly flat with Indu who cried by herself in the sitting-room while he had to lie and cry by himself in the bedroom' (Jhabvala [1960] 2004: 24). Indu's sorrow is easily inferred but Prem's loneliness and sadness is prioritized. The sentence structure sandwiches the clause about Indu between two clauses about Prem, overlooking her experience somewhat. The screenplay on the other hand steers the focalization away from Prem slightly, offering more explicit insights into Indu's character. For example, a lengthy flashback is added from her perspective, beginning with, '[t]he fan clatters dully overhead. Out of the depths of her despondency, she remembers how it was at home, before she was married […]'. Jhabvala uses metaphor here to express Indu's dejection, and repeats '[t]he fan clatters dully' at the close of the flashback to emphasize the mundaneness of her life now (1963: 29–30). The flashback is divided into three memories, offering more insight into Indu's youth than the screenplay offers of Prem's, and each memory is filled with friends ('She is sitting with her girl friend'), sunshine ('[t]he sun shines through the leaves of the tree'), and happiness ('[t]hey run, panting and laughing, through the grass') (Jhabvala 1963: 29–30). The direct contrast with Indu's isolated existence in her marital home indicates her struggle to adjust and her painful nostalgia. Therefore, the screenplay gives Indu's perspective a more equal standing alongside Prem's. Whatever her reasons for doing so, Jhabvala embraces the opportunity of self-adaptation to redraft and develop the female perspective, thus indicating the continual development inherent in adaptation.

The most radical redrafting Jhabvala undertakes is for the adaptation of 'How I Became a Holy Mother'. The short story takes place in India where the protagonist Katie has travelled amongst various ashrams before settling down in one run by 'the Master' and 'the Countess'. Due to her experience as a model, Katie is asked to help Vishwa, a spiritual leader in-training, with his posture. At the Countess' despair, their relationship becomes sexual and in order to avoid scandal she and the Master arrange for Katie to become a Holy

Mother and join Vishwa on tour as a spiritual leader. Although the planned adaptation did not go ahead (apparently due to a withdrawal of funding, see letter from Ismail Merchant to Louis Klein [How I Became a Holy Mother – Correspondence 1976]), the screenplay drafts held in the University of Oregon Special Collections and Archives reveal significant changes. Characters and narrative events are added and the location moves to America with plans to film at the Lake in the Woods, Oregon, where Ivory owned a cabin. This location shift is particular to Ivory, indicating how he makes the story his own. Together, Ivory and Jhabvala wrote a mission statement for the film adaptation that saw it as possibly one of two films exploring 'the phenomena of the sudden American interest in modes of Eastern spiritualism' (How I Became a Holy Mother – Treatment n.d.). Jhabvala had recently moved to America when *How I Became a Holy Mother and Other Stories* (1976) was published so she may have developed her thinking or experience of its themes since then. In a handwritten document, Jhabvala explained the filmmakers' approach to the subject matter: 'It may perhaps be regarded as the contemporary quest for a new and better way of living[…]. But, like all human quests, it leads to excess and to exploitation, by self-seeking, self-styled leaders' (How I Became a Holy Mother – Treatment n.d.). Elements of excess and exploitation are less prevalent in Jhabvala's original short story, so this suggests a continued development of ideas which adapting and rewriting the story have made possible. Additionally, Ivory's inputs prove this process to be collaborative.

This co-written mission statement explains the changes made in Jhabvala's screenplay. A rival ashram is introduced, lead by 'the Precipitator', which encapsulates the exploitative and sexualized side of spiritual movements. After a follower of the Master's joins the Precipitator, the follower is committed to a psychiatric hospital where patients 'have a zombie-like air, as if deprived of most of their human faculties. There is something about them – [...] a nothingness that echoes the stillness of meditation? – that is reminiscent of the Disciples at Master and Precipitator's ashrams' ('How I Became a Holy Mother – Bound Script' n.d.: 85). The introduction of the Precipitator's ashram and the addition of this scene strengthens Jhabvala's criticism of warped spiritual movements. The short story implicitly mocks the training of an inexperienced, naive young man to lead a worldwide movement and the construction of Katie as a Holy Mother to preserve public image. The screenplay, however, explicitly criticizes the destructive effect of such movements on vulnerable people, particularly in the hospital scene where they are compared to 'zombies'. Jhabvala thus utilizes self-adaptation to develop her treatment of this theme and criticism of the subject matter, likening the process to redrafting and reincarnation.

ADAPTATION AS COLLABORATIVE, CONTINUAL PROCESS

Of course, this rewriting occurred in collaboration with Ivory, whose script annotations and correspondence with Jhabvala develop the story. This was the typical way in which they worked and *Three Continents* provides a striking extension of this. The story follows twins Michael and Harriet who are due to come into a significant inheritance and are consequently courted by a world-movement. They both pledge their inheritance to the movement and Harriet falls for its leader, Crishi. In interview with Michael McDonough, Jhabvala recounted the shared genesis of the story with Ivory, '[b]ut Jim said why don't you think of it as a novel and work it out in detail before you present the

finished script' (2012: 100). After Jhabvala completed a novel manuscript for *Three Continents*, Ivory wrote notes in response to it ('Three Continents – Treatment' n.d.) where he provided positive feedback ('[l]ike episodic, flash-back form of narrative' [1]), suggestions for development ('[i]t would be good to have the negotiating scene between Nina Divi and Crishi only hinted at on page 358' [9]), and considerations of the practical aspects of adapting it ('[o]f course we must decide: do we tell the story only through her eyes, as the MS has it now?' [12]). The novel is unusual in that it, like a screenplay, was written *knowing* it would be adapted and not necessarily published. The manuscript was very much a development document as Ivory's feedback indicates. It also hints towards the editorial input on all novel manuscripts, which is usually hidden. The title page of the adapted screenplay reads, 'draft script by RUTH PRAWER JHABVALA (from her own novel)' (1985: 1), acknowledging itself as an adaptation despite the source not having yet been published. The continuous development of the story idea from manuscript to screenplay by the same author is reminiscent of redrafting processes. Furthermore, Ivory's significant involvement highlights the collaborative input often involved in redrafting and rewriting.

As well as the parallels to redrafting, the unmade status of *Three Continents* and *How I Became a Holy Mother* furthers the perception of adaptation as continual. Dan North notes how 'the lack of a finished film [...] shift[s] attention to the intricacies of the creative process and to the context in which that creativity began' (2008: 8). Shifting attention to the creative process of *Three Continents* highlights the messages from Jhabvala to Ivory included in the screenplay. At the point in the story when Michael and Crishi start smuggling to make money for the movement, Jhabvala briefly outlines a possible scene and her desired outcome: 'Perhaps […] they run into a police trap. Crishi and Michael make a skilful get-away, leaving Paul' ('Three Continents – Screenplay – Part 2 n.d.: 54). Rather than writing it out in full, she refers Ivory to attached sheets with two possible ways of filling in the gaps. On these sheets, Jhabvala quotes two extended passages from Alvin Moscow's *Merchants of Heroin* (1968) offering inspiration for possible smuggling scenarios. She goes on to suggest Crishi and Michael's getaways from each scenario, finishing with, '[i]n either case, we next see them arriving at Harriet's flat in high spirits, as if they had just had an adventure and lucky escape. So much for my practical suggestion' (54, 3[2]). This example shows the reading and research Jhabvala undertook for the project and thus the intertextuality of the process. It also reveals the ongoing development and introduction of 'new', or borrowed, ideas even after Jhabvala's manuscript source was written. The lack of a finished film here encourages a view of these archival materials as frozen moments of development and demonstrates the adapted screenplay as a text in flux. During this frozen moment, the adapted screenplay's (or screenplays') ties to previous texts are perhaps at their most explicit, and the possibilities for reincarnation are open ended.

2. The additional sheets are numbered 1,2,3 as well as p54.

CONCLUSION

Conceptualizing screenwriting and adaptation as reincarnation therefore encourages an examination of story that encompasses its multiple texts or incarnations, rather than reading a maximum of two texts in stagnated isolation. The position of the self-adaptor has been instrumental to this argument; as Sylvain Duguay notes, self-adaptation encompasses texts involved in

adaptation as part of a continuum where source and adaptation are rendered equal (2012). In addition to nullifying fidelity demands, self-adaptation is particularly befitting of a reincarnation concept of adapting. In the continuum, new adaptations do not threaten the relevance of their source text nor their authors. Instead they cohabit, work alongside each other in expanding the possibilities of a text.

Jhabvala's self-adaptations provide examples of the influential nature of screenplays and their importance to the adaptation process. Characterization seems to be a main concern with either specific directions given to actors or clear impressions established for the adaptation to recreate in its own way. More common are the times when Jhabvala relinquishes control, leaves space for improvisation and options for others to choose later. Not only does she seem to accept collaboration, but she also embraces the rewriting of her novels, making significant changes and developments herself. Changing views of authorship away from the Romantic notion of individual genesis and control towards recognition of individual contributions to a larger, collaborative effort, makes many complaints of adaptation less offensive. Self-adapting does not need to be seen as an opportunity to restrict and control the adaptation of a writer's work. Instead, it can be embraced as a continuation of the writing process, a chance for authors to redraft their work and to offer a springboard for the writing and creation of others.

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